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Photo by Hurrell, Hollywood

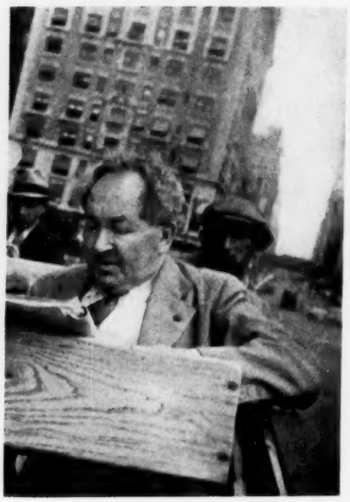
MARGARET MATZENAUER

Returns to the Concert and Opera Stages This Season

Los Angeles Recital, October 5 **New York Recital, Carnegie Hall, in January**

TITO SCHIPA,
tenor, arriving at Newark Airport after singing to 153,000 at Grant Stadium, Chicago. He sailed on August 21 for Italy and returns in November for American concerts. (Photo by Pictorial Feature Service.)

"GOING HOLLYWOOD"
Richard Hageman and Hans Kindler are entertained on the Paramount Lot by Edward Arnold. Mr. Kindler played the ballet music from Hageman's Caponsacchi at the Hollywood Bowl on August 10.



LEOPOLD GODOWSKY
reads the news on a Fifth Avenue bus going up Riverside Drive, New York. (Photo by Harnisch.)

JEAN NORRIS (left),
English pianist, with her sister at the Isle of Wight. Miss Norris plays this season in the British provinces; on March 16, 1938, at Wigmore Hall, London; and April 7, at the Salle Chopin, Paris.

STAR CLUSTER,
Jose Echaniz (at the piano), and, right to left, Jose Iturbi, George Copeland, Rudolph Ganz and Harold Bauer. (Wide World Photos, Inc.)

RICHARD CROOKS
with "Mac" during the tenor's vacation in the Pocono Mountains, his first holiday in three years.

VIRGINIA REA,
soprano, at her home in the Pocono Mountains. She gives her New York recital in Town Hall on October 7. (Photo by William Haussler.)

SOPRANO, PIANIST and PAGANINI II.
The marmoset on the shoulder of his mistress, Carol Moorland, has gone with her to call on Lily Pons at the latter's home in Connecticut. Miss Moorland makes her American debut at Town Hall, New York, on October 30.

PIETRO YON and his son MARIO
looking out over the valley in their home at Settima Vittore, Italy. Mr. Yon is the organist of St. Patrick's Cathedral and will return September 23 to take up his duties there and to prepare for his November concert in Carnegie Hall, New York.

(See Inside Back Cover for Additional News Pictures)

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Malipiero's Violin Concerto Played by Brosa in London

New Opus Inclining to Lyricism, Not Radically Modern—Premieres of Recent Works by Kodaly and Bax

By CÉSAR SAERCHINGER

LONDON.—No country lives more closely by tradition than England, and each month of the year has its traditional events. Musically, August is associated with two things—the Welsh Eisteddfod and the Queens Hall Proms. The Eisteddfod goes back for hundreds of years—some say a thousand; the Proms are just forty-three years old. But it makes no difference; the one is revered as much as the other and both are, so far as we can tell, immortal, though neither Lloyd George nor Sir Henry Wood are going to live forever, appearances notwithstanding. Both festivals coincide with Bank Holiday, which is likely to last as long as the banks.

The Eisteddfod took place at Machynlleth this year—for the first time in its history. Thousands upon thousands of Welshmen found their way there. (This means that they can pronounce the name of the town, which is more than I or any of my readers can do.) Moreover, they can all sing, and do, better than any community singers in the world, "whateffer." Most of them are miners and tin or steel workers and their knowledge of Bach, Handel and the Welsh classics would put the highbrows to shame. The usual heterogeneous six-day program was carried through and a wonderful time was had by all, especially the "druids" in their green and white nightgowns and wreaths.

THE PROMS AGAIN

The Proms began, as usual, on a Saturday night, with Sir Henry Wood in his usual energetic form. This generally silent man gave an interview in which he explained that these concerts are not to be classed with symphony concerts: "They are popular concerts of good class where the best works in the classical and modern repertoire, as well as new works . . . are decently played." The accent is on the word *decently*, and considering the all-but-no rehearsals the adjective is modest.

The programs are more than decent—they are refined. All-Wagner every Monday; all-Beethoven every Friday, with all-Bach or all-Brahms or all-Tschaikowsky every now and again, while Mozart and Haydn are hyphenated together. Only Saturday nights are riotously variegated, and the first one had everything from Mozart to John Ireland and Germaine Tailleferre, whose inconsequential harp concerto gave the lovely Sidonie Goossens a chance to shine on the opening night. Ireland's London overture is not a second Cockaigne. The disciple is more sober and less witty than Master Elgar who, by the way, had the entire first Tuesday devoted to him, with Beatrice Harrison playing the cello concerto in her peculiarly angelic way.

NOVELTIES PRESENTED

Malipiero's new violin concerto played with thorough understanding and conviction by Antonio Brosa has been the most noteworthy novelty of the latest fortnight of Queens Hall "Proms."

The Central European "linear" style, or counterpoint *malgré tout*, has hit Italy hard by now although there is always something left over from the lyrical heritage that courses in Southern veins. Malipiero is at present a modern among the not-so-moderns most of whom have been back-sliding into neo-classicism or even romanticism.

The work aims to be a hundred per cent efficient; in other words there is no surplus flesh. Competent as it is technically one might wish for a little more contemplation, a little more beauty and depth. The middle movements are best from this point of view; the finale with its eccentric form (cadenza near the beginning) is rather too rhapsodic for a satisfactory conclusion.

Modern or near-modern concertos have been rather plentiful in fact. Helen Perkin, an accomplished English pianist, mastered Prokofieff's effective third concerto completely; Emil Telmanyi, a Hungarian violinist who specializes in the Norse, delighted the Sibelius fans with that master's violin concerto; and his compatriot Szigeti—satisfying as ever—played the Busoni concerto which has become practically his private preserve by now.

(*Continued on page 28*)

Paris Opera Novelties

PARIS.—The forthcoming season will witness a number of creations at the Grand Opera. L'Aiglon, by Jacques Ibert and Arthur Honegger, which was premiered last season at Monte-Carlo, was brought to Paris on September 1. Other works on the list are La Chartreuse de Parme, by Henry Sauguet, Le Cantique des Cantiques, by Honegger, and Aernos, by Albert Roussel. I. S.

Ancient Music Restored in Paris Religious Ceremonies

Vray Mistère de la Passion Superbly Staged before Notre-Dame—Sainte-Chapelle Is Setting for Rare Early Scores

By IRVING SCHWERKÉ

PARIS.—This town, ever lavish in its bestowals of charm and beauty, has just offered two literally unique performances—performances which no other city in the world could duplicate, for the simple reason that no other city has within its heart of hearts the Cathedral of Notre-Dame de Paris and the Sainte-Chapelle.

This is the third summer (within the modern era) that in front of Notre-Dame has been presented "the greatest drama that has ever exalted the imagination and touched the heart of men." Ever since its first mounting, Le Vray Mistère de la Passion has, from technical angles, gained in perfection, this summer's seances leaving practically nothing to be desired, unless it be a more satisfactory handling of the loudspeakers which make voices and music audible from one end of the vast open-air auditorium to the other.

Taken in its entirety, Le Vray Mistère de la Passion constituted unquestionably the highest point attained during the exposition season. Settings, costumes, histrionic sincerity (marked with absolute reverence), magnificent lighting effects, splendid musical program (composed of Gregorian chants, and fifteenth century pieces—the epoch when Arnould Gréban wrote le Mistère) and the incomparable background furnished by Notre-Dame, combined in the realization of a rarely artistic, profoundly moving, and ideationally thrilling whole.

OLD MUSIC IN THE SAINTE-CHAPELLE

Another experience of singular potency was the series of Sunday morning masses celebrated in the Sainte-Chapelle, the marvelous jewel of architecture constructed by the King Saint Louis, in 1248, as a resting place for relics of Christ's Passion. Countless thousands of people yearly admire the loveliness of the little church, but to only a limited number has it been given to hear restoration of music to some of which—in all probability—the Sainted King himself hearkened. Such was the privilege accorded to visitors on six Sundays this summer, the music being performed by La Cantoria, a boys' choir trained and directed by Jules Meunier, the singers appearing in costumes like those worn by the early Christians whilst singing Mass in the catacombs of Rome. By way of variety, the Sainte-Chapelle Masses also brought the audition of certain instrumental numbers by Leclair, Nicolas Bernier, Dumont and others, calling for the employment of ancient instruments.

Of particular interest to student music-lovers were such ecclesiastical compositions as Audi filia by Claude Goudimel

(*Continued on page 28*)

Henry Hadley Dies At Age of 66

American Composer and Conductor Had Appeared as Guest Leader in Many Countries—His Works Widely Performed

Henry Hadley, composer and conductor, died at his New York home on September 6 after a lengthy illness, at the age of sixty-six years. He had been active as founder and honorary president of the National Association for American Composers and Conductors. He had one of the most versatile and productive careers among American musicians of his generation, as the composer of music in practically every form, as a conductor in this country and as a guest in Europe and the Far East.

Surviving are his widow, Inez Barbour Hadley, soprano; and his mother, Mrs. Samuel Henry Hadley of Boston. Funeral services were held at Brick Presbyterian Church, New York, on September 8, and burial took place in Mount Auburn Cemetery, Cambridge, Mass.

Dr. Hadley was born in Somerville, Mass., December 20, 1871. He first studied piano and violin with his father, a musician, then theory at the New England Conservatory with Stephen Emery and G. W. Chadwick. He toured the country as a conductor with the Schirmer-Mapleson Opera Company, 1893-4, and made his debut as an orchestral composer in the latter year with an overture, Hector and Andromache, given by the Manuscript Society in New York under Walter Damrosch. Hadley then went to Vienna, and continued his study of counterpoint under Mandyczewski. In 1895 he returned to America and taught at St. Paul's Cathedral School in Garden City, Long Island, where he was also organist and choirmaster. He remained until 1902, also composing choral and other music. His first symphony, subtitled Youth and Life, was given by the Manuscript Society under Seidl, 1897. His cantata, In Music's Praise, won the Ditson Prize, 1899, and

(*Continued on page 15*)

Colon Opera in Buenos Aires Offers Brilliant Repertoire

Masterpieces Sung by Famed Principals—Respighi Memorial Performance—Casals and Marian Anderson in Recitals—Carola Goya Dances

By JORGE M. WHITE

BUENOS AIRES.—The opening of the German opera series with a performance of Beethoven's Fidelio, under the direction of Erich Kleiber, was an outstanding event of the season at the Colon.

The beautiful quartet of the first act, the magnificent air of Fidelio, the touching prisoners' chorus, and the luminous finale, kept the audience enthralled, and when the last curtain closed there was a rapturous ovation.

To Kleiber goes major credit for his expert leadership. On the stage Anny Konetzni sang the part of Leonore with nobility, beauty of tone, and moving accents. Editha Fleischer was a Marcelline of lovely, clear voice. Koloman Von Pataky did a dramatic Florestan, appropriately vigorous and warm. The new baritone Joel Berglund, a splendid artist, gave a strong performance of Pizarro. Julius Gutmann was a satisfactory Rocco, Karl Laufkötter a lively Giaquino and Ivar Andresen, a dignified Don Fernando. There were new decorations designed by Kautski and the able *regisseur* was Georges Pauly.

YOUNG AND OLD VERDI

Verdi's Trovatore had a brilliant cast with tenor Lauri-Volpi, Maria Caniglia (Leonora) and Carlo Galeffi (di Luna).

Lauri-Volpi, in fine voice, won a triumph. Caniglia showed large tonal resources and fluent vocalism. She has established herself as one of the favorites of the season. Galeffi sang resonantly and acted with conviction. Fanny Anitua (Azucena) Giacomo Vaghi (Ferrando)

(*Continued on page 14*)

Traditions of Early California Reproduced in The Blonde Donna

Ernest Carter Tells How His Opera-Comique Came to Be Composed—Recent Production at Redlands Bowl Spectacular

BETTY COLLINS THOMPSON, JANET BACHMANN, and BARTON BACHMANN

The romance and glamor of Old California, translated into musical terms by Ernest Carter in his opera-comique The Blonde Donna, had exposition in its own setting when the work was produced this summer, opening the season at the Redlands Bowl in California.

Mr. Carter was in the West several months, assisting with the preparation of the performance. On his return to New York, he spoke of the flourishing state of musical culture in California, and of the pride which the people of the state take in the section's scenic beauty and colorful history.

When asked how it came about that an opera with a California background should have been written, both book and music by a New Yorker and finally brought to California, Dr. Carter answered, "Many years ago I spent two years on a ranch about forty miles from Santa Barbara. I visited Santa Barbara frequently and was especially impressed by the old Mission Church and traditions of the former picturesque Spanish-Mexican life there, and the story of The Blonde Donna began to visualize itself as The Fiesta of Santa Barbara. The Indan insurrection of 1824, which figures in the plot, is a historical fact.

"Mrs. George E. Mullen, president of the Redlands Community Music Association, while visiting in the East recently, learned of The Blonde Donna and its production by the New York Opera Comique. It was she who first thought of giving the work at Redlands Bowl, in connection with the series of summer concerts which she established fourteen years ago.

"The direction was under Marcella Craft of Riverside, who for five years has marshalled, taught and trained the operatic talents of the Tri-City Area (embracing Riverside, Redlands and San Bernardino) in her Riverside Opera Association. When she and Prof. Barton Bachmann, president of this association, signified their approval of the opera and their willingness to undertake its production, artistic success was already assured. Prof. Bachmann is a versatile musician—concert pianist, musical director, actor and singer and a member of the faculty of the music department of Redlands University, where he teaches piano and theory. In the leading comedian role of The Blonde Donna he was credited by more than one paper with 'stealing the show.' Janet Bachmann, his wife, in the leading soprano role of Marina, was charming in voice and acting. Other principal singers whose fine work I remember gratefully were Gladys Pugh, coloratura soprano; Betty Thompson, contralto; Frederick Stephens, tenor; Everton Stidham, baritone; Harold Jeneson, bass; Davison Stivers, bass; John Raitt, baritone. Much credit is due to the young musical director, James Kelly Guthrie."

(Photo by Wm. Elmer Kingham, Redlands, Cal.)
JANET BACHMANN

Produced on Huge Outdoor Stage

Dr. Carter described the outdoor stage, with its park surroundings, a fine background for spectacular effects. "Among the highlights was the arrival of the Comandante on horseback, followed by four mounted retainers and a troop of soldiers. As the cavalcade emerged from the distant darkness of the park, it was picked up and followed by a spotlight until it reached the brilliantly lit stage. The lighting was under the direction of W. E. Nance, whose seventeen years of theatre work enabled him to produce many charming effects with the bowl's full theatrical equipment.

"A Spanish ballet of twenty, under the direction of Raoul de Ramirez, added color and interest, and tribute also must be paid to the scenic conceptions of Worden Bethel, former scenic artist of the famous Mission Play at San Gabriel.

"The community aspect of the affair was emphasized by the fact that the Hon. Mancha Bruggemeyer, Mayor of Redlands, addressed the assembled audiences; and by proclamation he had previously appointed a Blonde Donna Day in Redlands for the sale of tickets. To what extent the forces of three cities were mobilized for this inter-community event was indicated by the fact that the program contained no less than 249 names, including, in addition to the 171 actual participants the names of officers, directors and members of various committees. I feel that the success of the enterprise was due in large measure to the splendid spirit of cooperation which animated all connected with it." G. W.

Cincinnati Has Operetta Series On Huge Stage Anchored in Lake

Federal Theater and Music Project Give Well-attended Presentations of Prince of Pilsen and Mikado

CINCINNATI, O.—The light opera season promoted by the Federal Theater and Music Project and in charge of Theodore Hahn, music director for Ohio, was launched with a ten day presentation of The Prince of Pilsen and during this period played to 30,000 listeners. The leading roles were sung by Thomas J. Insco, Robert Toepfer, Carolyn Moffett, Merle Buchert, Carl Tittman, Lydia Dozier, Robert Snyder (an adequate Hans Wagner), Norma Daugherty, Bernard Schroot, Robert Ketchum, Dorothy Biehl and Condie Elliott. A fresh-voiced and well-trained chorus added pleasure to the performances.

Novel Site for Theatre

A new stage has been constructed under direction of Scott Herfurth, technical director on eight large pontoons anchored in Burnet Woods Lake, thirty feet from shore Five thousand seats at the uniform charge of ten cents are provided and many other people find comfortable places on the surrounding hillsides of this natural amphitheater. The music is heard everywhere by means of an amplifier system.

An orchestra of thirty-eight musicians is under the baton of Nicholas Gabor of the Cincinnati Symphony Orchestra violin section. J. Augustus Keogh, director of plays, opera and musical comedy, has been loaned to Cincinnati for this season by the Loan and Coordinating Project of the Federal Theater in New York, and is in charge of productions.

The Mikado Staged

The Mikado was the second production given before even larger audiences and presented several old-timers such as Joseph Schenke (The Mikado) and John Drury (Pooh-Bah), while Bernard Schroot (Nanki-Poo), Thomas Insco (Ko-Ko), Edward Bolton (Pish-Tush), Carolyn Moffett (Yum-Yum), Mary Moore (Pitti-Sing), Helen Williams (Peep-Bo) and Mabel Jaunay (Katisha) completed the local cast.

Upon his return from New York, Theodire Gannon, manager of the Cincinnati Symphony Orchestra, announced that he had secured Richard Crooks for an appearance as soloist with the orchestra.

Conservatory Additions

The Cincinnati Conservatory of Music announced several additions to its faculty; Vojimir Attl, harp, and Herbert Jenkel, tuba, new members of the symphony orchestra and Arthur Bowen of the orchestra's cello section to take the place of Karl Kirksmith who resigned for similar duties in Hollywood. Marjory Murray Keller, violinist and author of a text book for organizing string classes, will be in charge of classes in violin class methods.

Eleanor Wenning will resume her classes in piano here and in Hamilton, O., upon her return from Hollywood where she has been studying with Richard Hageman. M. D.

Concert Company to Be Heard in General Motors Broadcasts

A permanent concert company of eight or more singers will mark the return to the air on October 3 of the General Motors Concerts, heard each Sunday evening on the nation-wide hook-up of the NBC blue network. Singers already announced are Grace Moore, Maria Jeritza, Helen Jepson, Richard Tauber, Joseph Schmidt and Donald Dickson. It is expected that these six will be joined by two noted European singers who are to be brought to the United States for the first time by General Motors to make their only radio appearances in this country as members of this group. The eight artists of the General Motors company are signed for thirteen weeks with renewal options for following like periods. They appear on the Sunday night programs as soloists in groups of two, three or four at a time, and—it is expected for at least one program—as a full company. In making the announcement, General Motors stressed that one of the advantages of such a permanent group over the guest system was that adequate rehearsal time could be devoted to each program.

Bay View, Mich., Holds Annual Festival

BAY VIEW, MICH.—The annual music festival at Bay View, Mich., was held in the Bay View Auditorium, comprising four concerts on August 17, 18, 19 and 20. The first program brought selections from Carmen, the soloists including Beatrice Brody, Thelma Von Eisenhauer, Floyd Townsley, Fred Patton, with F. Dudleigh Vernor, accompanist; the Bay View String Quartet gave the second concert, and the third was a song recital by Anna Kaskas, contralto of the Metropolitan Opera, accompanied by Archie Black. In conclusion, Haydn's The Creation was sung, conducted by Mr. Patton. W. K.

Publishers' Centenary

Bote & Bock, the famous Berlin music publishing firm, will celebrate in January, 1938, the hundredth year of its existence.

Toronto Promenade Concerts Bring Wagner and Delius Contributions

Emily Roosevelt, Evlyn Howard-Jones, Stephan Hero, and Amparo Iturbi among Soloists—Reginald Stewart Conducts Novel Lists

TORONTO, CAN.—Reginald Stewart conducted the Promenade Symphony Orchestra on August 5 through an effective all-Wagner program, beginning with Siegfrieds Rheinfahrt, done with all loveliness, and the Funeral March, in which epic heights were reached. Emily Roosevelt sang Elsa's Dream and Dich theure Halle with ringing command in voice and personality. This was followed by a brilliant Tannhhäuser Vorspiel, then by the Liebestod, in which the soprano's performance was of heroic proportions, the orchestra's memorably grand. The Meistersinger Vorspiel and that of the Lohengrin third act made an overwhelming conclusion.

On August 12 no less than three successive Delius works confronted the audience: Brigg Fair, On Hearing the First Cuckoo in Spring, and the piano concerto in C minor. This last had as soloist the eminent Evlyn Howard-Jones, who brought all the resources of his taste, knowledge and virtuosity to its effective interpretation. He later gave a generous group of beautiful soli: Liszt selections, his own arrangement of a Bach fugue, some Chopin. Then the orchestra glowed again in the Swan of Tuonela, a Glière dance, and a de Falla offering.

SCHELLING WORK PLAYED

The next week's concert opened with Schelling's Victory Ball, Rupert Lucas reading the prefatory poem in superb voice and style, Mr. Stewart conducting the music with incisive and imaginative vigor. Three movements of Lalo's Symphonie Espagnole were then played by Stephan Hero, a violinist of enviable technical equipment and high promise. The orchestra's playing of the Tschaikowsky fourth symphony was a masterly interpretation, and Rimsky-Korsakoff's Bumble Bee a winsome final touch.

For August 26, Mr. Stewart chose Hamilton Harty's Comedy Overture, a Canadian première warmly received, and the Mozart symphony (No. 40) in G minor, effective if a trifle slow. Allan Sly then appeared as soloist in a concertino for piano and strings, by a mysterious Fiorillo, a clever and arresting miniature, which he followed with many soli, Brahms, Chopin, Bax all played with verve. The program was spontaneously amplified with two Bartered Bride dances and Bach's I Call Thee God impressively arranged by the conductor, and closed with Strauss' Vienna Woods.

On September 2 the Schubert Rosamunde Overture was a gracious opening number, succeeded by the colorfully gifted Amparo Iturbi as soloist in Schumann's piano concerto in A minor. The long, taxing work was performed with brilliant musicianship, fascinating temperament and delicious tone and won roof-raising ovation, followed with solo encores of no less compelling charm. A profound impression was created by Mr. Stewart's superbly broad and deep interpretation of the Tschaikowsky Pathétique. Altogether one of the best concerts of the Prom season so far.

OTHER EVENTS

Other items of musical interest include Dr. F. J. Horwood's lectures on these programs, both at Toronto Conservatory and Normal School, which contribute richly to the understanding and enjoyment of the works produced, and the remarkable series of master classes conducted by Evlyn Howard-Jones at Eaton Auditorium. Ten in number, these sessions covered a comprehensive survey of pianistic literature and its execution, with invaluable penetrating comment by this distinguished musician, delivered with high literary appeal and warm personal charm.

The recently organized Musical Arts Club, in its beautiful building and grounds of which Mrs. Raymond Mullens is secretary, also deserves comment as an active centre where talent may be mutually fostered and combined. B. P.

St. Louis Municipal Opera Sets Record

Season Closes with Premiere of Wild Violets—Two Notable Courses Announced for Winter

ST. LOUIS, MO.—For the second consecutive season the St. Louis Municipal Opera has shattered all attendance records, according to official announcement made after the final performance of the new Robert Stolz musical play, Wild Violets. A total of 774,958 persons saw eighty-six of the scheduled eighty-seven performances during the summer. This was an increase of 26,898 over the previous all-time total of 748,060, recorded in eighty-seven performances last year. Only one performance was cancelled on account of rain, while three were briefly interrupted and one called off after the dead line for issuing rain checks had expired.

ATTENDANCE FIGURES BROKEN

The 1,700 persons who sat nightly in the free seats at the rear of the auditorium are included in the total attendance figures, but no estimate was made of the standees who attended almost nightly throughout the season. Weekly attendance figures were as follows: The Great Waltz (ten performances), 86,290; Babes in Toyland, 71,365; Wild Violets, 70,151; The Bartered Bride, 69,106; Salute to Spring, 66,460; Louis the 14th, 63,783; Robin Hood, 62,829; Music in the Air, 60,921; The Pink Lady, 60,174; The Fortune Teller, 59,984; The Prince of Pilsen, 52,884, and The Mikado, 51,001.

The season ended with a substantial surplus, a portion of which was presented to the ninety-one chorus members as a bonus. All guarantors were refunded the respective amounts guaranteed to get the season under way. Plans for the twentieth anniversary season next year are now being formulated, with indications that the productions will be more important and elaborate than ever. Richard Berger, executive production manager, has been engaged in the same capacity for the next two years.

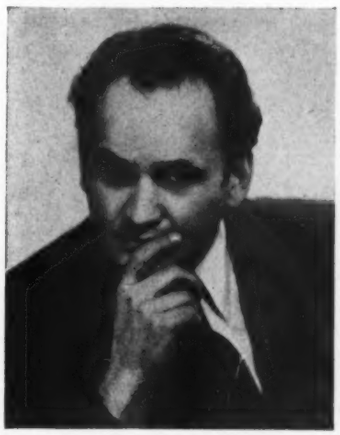
WINTER CONCERT COURSES

Alma Cueny, under whose guidance the Cueny Concert Direction has prospered for many seasons, announces Fritz Kreisler to open the season in a Sunday afternoon recital at the Municipal Opera House in October. Sergei Rachmaninoff will also be heard in a Sunday afternoon recital in November. Evening concerts in November and January under Miss Cueny's direction include the Jooss Ballet and Marian Anderson.

The Civic Music League, of which Miss Cueny is secretary-manager, will begin its activities in November, its attractions including Rudolf Serkin, pianist; Elisabeth Rethberg and Ezio Pinza in joint recital; the Shan-Kar Dancers; Joseph Szigeti, violinist, and the Salzburg Opera Guild.

O. C.

JUMPS INTO BREACH



MARIO CHAMLEE,

tenor, was "drafted" as soloist at Hollywood Bowl on August 20 under the direction of Fritz Reiner. Mr. Chamlee was called upon at the last moment to substitute for Helen Gahagan, soprano, the scheduled soloist, who was taken suddenly ill. Mr. Chamlee was in the audience, and the officials of the concert sought him out and bore him to the platform. He sang an aria from Tosca and Del Riego's Homing, accompanied by Richard Hageman, also pressed into service.

Kansas City Orchestra Holds Drive

Aim Is to Sell Out All Tickets for Symphonic Season

KANSAS CITY, MO.—A final drive is being made to complete a sell-out of all season tickets for the Kansas City Philharmonic Orchestra season. Total ticket sales are more than $58,000, a figure in advance of that reported at this time last season. The budget for the orchestra this season has been set at the highest figure since its organization five years ago. It is believed that all tickets will be sold in advance of the opening concerts, October 21 and 22. Soloists this year include Yehudi Menuhin, November 4 and 5; other eminent soloists will be announced soon by Karl Krueger, the conductor.

Charles Sanford Skilton of Kansas University has a year's leave of absence and will go to Vienna for a six months stay. The remainder of the time he plans to spend at European music festivals and in sight-seeing.

George Venable, conductor of the Missouri University Band, was a guest in the city recently; also Eugenia Buxton, pianist who conferred with Wiktor Labunski, new head of the piano department at the Conservatory of Music of Kansas City. John Crouch, instructor in piano at Vassar for the last seven years, is spending his vacation in this city, his old home.

C. C. B.

Flagstad to Be Heard with Five American Opera Companies

Kirsten Flagstad will appear with five opera companies during the coming season, her fourth in the United States. She will sing with the San Francisco, Los Angeles, St. Louis and Chicago Opera Companies before beginning her Metropolitan season. Her activities begin on October 3 with a radio appearance followed by a closely booked concert tour which takes her to the coast in time for her San Francisco Opera engagements, which begin on October 25. Mme. Flagstad will be in this country until the middle of May, when she sails for Honolulu en route to Australia, where she is to tour for two months.

Orrea Pernel to Tour America

Orrea Pernel, English violinist, makes her first tour of America in October. Among her engagements are appearances with the Boston, New Haven and Denver symphony orchestras. Her first New York appearance will be at Town Hall on November 13. Miss Pernel is now in Finland coaching with Sibelius whose concerto she will play with the Boston Symphony Orchestra. She also appears with the BBC Orchestra in London next month as well as appearing at a Promenade Concert. Miss Pernel arrives in America in October to remain until December 16.

Dusolina Giannini Singing in Opera and Concerts Abroad

Dusolina Giannini, soprano of the Metropolitan Opera, is fulfilling a series of twenty-five concert and opera engagements in the various musical centers of Central Europe.

The soprano was heard in a series of concerts in Scheveningen, Holland, on August 18-22 and 24. On September 26, she will give a recital in Wiesbaden and on September 29 at Düsseldorf, Germany. During October, she is to be heard in additional recitals at Dortmund, Dresden, Leipzig, Berlin, Breslau and Vienna. She will also appear in the operas Tosca and Carmen with the Prague Philharmonic Orchestra at Prague; Aida in Dresden and La Forza del Destino and Butterfly with the Berlin Philharmonic in Berlin.

Recitals Miss Giannini gives in November include those at Stettin, Köln and Bremen, with additional performances of La Forza del Destino and Aida in Budapest and Tosca and Cavalleria Rusticana in Berlin.

Curtis Institute to Resume Broadcasts

The weekly Wednesday afternoon broadcasts of the Curtis Institute of Music resume over the WABC-CBS network on October 13. The programs are to feature the artist-pupils of such teachers as Estelle Liebling in voice; Zimbalist in violin; Höfmann in piano; Salzedo in harp; and Dr. Louis Bailly in ensemble playing. At least five concerts are scheduled by the Curtis Symphony Orchestra, conducted by Fritz Reiner. Chamber music broadcasts are also to be presented by the Casimir String Quartet and by woodwind groups under the direction of Marcel Tabuteau, first oboist of the Philadelphia Orchestra and head of the woodwind department.

Lillian Stiles-Allen to Visit U. S.

Lillian Stiles-Allen, English dramatic soprano, will visit America this season, giving a recital at Town Hall, New York, on November 10. Miss Stiles-Allen was born in London and has studied in London and Vienna. She has sung at the prominent English festivals, and created the part of Nokomis in the dramatized version of Longfellow's Hiawatha at the Royal Albert Hall, London, and the role of the Widow in the dramatized version of Elijah in the same auditorium. Miss Stiles-Allen has a repertoire including Wagner, Beethoven, Verdi, Handel, Mendelssohn, Haydn, Bach and moderns.

Saminsky's Ausonia Given in Paris

Lazare Saminsky, composer, who has returned from a summer abroad, heard his orchestral suite Ausonia performed at the Paris Exposition shortly before he sailed. This work, the first orchestral composition by a composer of the United States to be performed at the exposition, was broadcast throughout Europe on that occasion. It was given its American premiere last year in Cleveland by Artur Rodzinski, following the European premiere in Italy.

Paris Exposition Featured By Fêtes de la Lumière

Seine River Aglow with Light and Color—Music Aids in Celebration

PARIS.—A number of reasons made feasible the now celebrated Fêtes de la Lumière which have been the marvel of audiences of two hundred thousand and more, on Friday evenings at the Exposition. One of those reasons is the burg's centuries-old reputation as *la ville lumière*, this summer's activities establishing new claim to the title. Another reason is the uniqueness of the setting, Paris being about the only capital in the world through which a river winds in such fashion that, along its avenued banks, expositions are possible. Paris can hold them in its very centre and choicest sections; other cities have to utilize the surrounding countryside or build islands in lake or ocean.

The first performances of the Fêtes de la Lumière were not the successes that had been promised. There were too many technical imperfections, but as the enterprise gained the advantage of practise, these difficulties were overcome until soon MM. Baudouin and Lods (to whose lively imagination and artistic talent the conception and realization are due) were able to offer a spectacle which has turned out to be not only the finest ensemble effect of the exposition, but also a genuine artistic delight.

Embracing a scene of action which takes in the Seine River from the Invalides Bridge to the Ile des Cygnes, the Fêtes de la Lumière constitute an immense symphony of light and water, sustained and exalted by music. The visual score is here the important element, the musical scores serving as accompaniments which exploit and disclose the value of the beauty of the effects of light, water, vapors, smoke, and an infinite variety of colors.

NOTED COMPOSERS REPRESENTED

For these musical accompaniments, the artistry of eighteen French composers was enlisted, each one being allowed absolute liberty as to what means he would employ and in what category he would compose. Fantasy and originality being unconfined, some writers turned to the classical orchestra, some to modern modes of instrumentation, some sought to increase their sonorous power of using the Martenot ether-waves in conjunction with orchestra and chorus, others addressed themselves to the allurements of hybrid jazz. The composers and their subjects were mainly as follows: Florent Schmitt (Fête de la Lumière), Elsa Barraine (Fête des Colonies), Raymond Loucheur (Apothéose de la Seine), Marcel Delannoy (Fête de la Danse), Delvincourt (Automme), Louis Aubert (Été), Paul Le Flem (Printemps), Inghelbrecht (Les Enfantines), Henry Barraud (Fête du Feu), Pierre Vellones (Fête Fantastique), Koechlin, (Eaux Vives), J. Rivier (Rêve), Milhaud (La Danse), Yvain (Pot-pourri), Ibert (14 juillet), Messiaen (Les Faux) and Honegger (Thousand and One Nights). The music which is played from records, is diffused over the area of the *fêtes* by a highly perfected system of loudspeakers.

A magnificent co-operation of art and modern technic, the Fêtes de la Lumière will no doubt linger in memory as the purest aesthetic experience afforded by an exposition of countless joys and refinements.

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Gruenberg Piano Quintet Premiered

The piano quintet by Louis Gruenberg, which won the $1,000 prize offered by the Lake Placid Club Education Foundation, had its world premiere over the radio on August 24. The work was afterward played at the Lake Placid Festival. The broadcast performance was given by Jane Courtland, pianist, and the NBC String Quartet, and constituted a special feature of the Cycle of American Chamber Music presented this summer under the auspices of the NBC Music Guild.

The NBC Music Guild's half-hour broadcast only admitted of doing the first two movements of the quintet, which is a work of some length. Gruenberg has written in romantic terms, embodying a large emotional content for a contempoary composer. The themes are melodic, though their treatment is tinged with modernism, sometimes of the Debussian order, sometimes approaching jazz rhythms, particularly in the piano part. There is interest, vitality and poetic color in the new quintet, although no startling originality.

Mrs. Edgar Stillman Kelley, chairman of the Lake Placid contest, was at the microphone to introduce the new work with a brief talk.

M. L. S.

San Diego Ensemble Ends Series

Marcelli's Suite Presented in Final Concert under His Baton at Ford Bowl —Operettas Featured

SAN DIEGO, CALIF.—The San Diego Symphony Orchestra (Nino Marcelli, conductor) brought to a close a successful summer season at the Ford Bowl on August 20, honoring the conductor with a spirited performance of his Araucanian Suite, a work which in 1923 received first prize for American composers offered by the New York Stadium concerts. The suite, which pictures scenes in the history of the Araucanian Indians of Chile, is vivid, highly imaginative and interestingly orchestrated.

Among the soloists who appeared on recent programs are the Japanese soprano, Hizi Koyke, who later appeared as Butterfly at the Hollywood Bowl; Marie Link Elmore, soprano, whose singing of two operatic arias won approval; and Lyell Barbour, a pianist of distinctive artistry. A choral group also sang Hiawatha's Wedding Feast, by Coleridge-Taylor. The enlightening and gracefully delivered comments of Havrah Hubbard, one time music critic of the Chicago Tribune, were a delightful substitute for program notes.

Another summer series has been the light opera productions by the Federal Music Project (Charles Marsh, director) given in the charming Wegeforth Bowl, located in the San Diego Zoo. Mikado, The Geisha, and The Gay Grenadiers have been excellently given under the musical and dramatic direction of Julius Leib and William G. Stewart. Iolanthe is in preparation.

H. B.

SALZBURG DUO-PIANISTS

HEINZ and ROBERT SCHOLZ, duo-pianists of the Mozarteum and the Salzburg Festival, will be heard in America this season. (Photo by Fayer, Vienna.)

Operas Sung at Hippodrome

The second week of the New York Hippodrome Opera's fall season included a performance of Faust on September 4 the cast comprising Joseph Geraldi (debut), Nino Carboni, Norman Roland, Enzo Molle, Santa Biondo Ivy Dale, Mildred Ippolito. The following evening brought Carmen the principals being Maru Castagna-Falliani, Nina Quartin, Aroldo Lindi and Claudio Frigerio. Fritz Mahler conducted both these operas. The Labor Day matinee (September 6) was Aida, conducted by Eugene Plotnikoff, with Janina Kuczynska, Lillian Marchetto, Giuseppe Radaelli, Mario Cozzi and others; the evening's offering was a double bill, Cavalleria Rusticana and Pagliacci, leading singers including Mme. Castagna-Falliani, Ivy Dale, Jose Primo Lagana (debut), Pasquale Ferrara, Santa Biondo and William Hargrave.

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Indianapolis Has Hot Weather Fare

Concert Band in Outdoor Programs—Carillon Music Pleases—New Concertmaster for Orchestra

INDIANAPOLIS, IND. — The Indianapolis Concert Band under the direction of William Schumacher continued its Sunday concerts through August and ended its season on September 5. All of the concerts, held in Garfield Park, attracted large throngs of music lovers who heard exceptionally well-balanced programs, performed with distinctive musicianship. The concerts were financed by a city appropriation and proved to be outstanding attractions.

Sidney F. Giles, guest carilloneur from Canada, gave a series of semi-weekly concerts at the Scottish Rite Cathedral during August. These concerts were different from any this city has heard for many years, as he presented numbers by Belgian and French composers composed especially for the carillon, besides arrangements of familiar melodies. The work of this artist was outstanding, revealing an interpretation which was virile and convincing. All streets about the Cathedral were roped off and it is doubtful if any artist has attracted more people here in past musical events.

NEW CONCERTMASTER

Fabien Sevitzky, director of the Indianapolis Symphony Orchestra has announced that Boris Schwarz, son of the pianist Joseph Schwarz, has been appointed concertmaster of the local organization. Last season Mr. Schwarz toured the United States and Canada as concertmaster of the Ballet Russe de Monte Carlo, and following the ballet season was engaged as teacher of violin in the Settlement Music School of Philadelphia from which he will come directly to this city. The newcomer has toured Europe as soloist with a number of orchestras.

H. C. G.

Gean Greenwell Heard in Operas and Broadcast

Gean Greenwell has returned to New York from Chautauqua, N. Y. He appeared there in five operas as well as several oratorios. On April 1 he sang over a national hook-up excerpts from Albert Stoessel's opera Garrick.

Helen Teschner Tas to Make European Tour

Helen Teschner Tas, American violinist, now abroad, will play widely in Europe before her return to this country, next January, to fulfill American engagements. Mme. Tas, who has appeared frequently in Holland in recital and with orchestra, in France, Germany, and Austria, made her London debut during the Coronation period this spring. Her European tour of

HELEN TESCHNER TAS

the fall concludes with another London recital in mid-December, preceded by recitals and orchestral appearances in The Hague, Helsingfors, Stockholm, Budapest, Vienna, Prague, Milan and Amsterdam. In the last-mentioned city she will return after an absence of several years, broken by a recital there last spring, as soloist with the Concertgebouw Orchestra under Willem Mengelberg.

Richmond Sponsors Al Fresco Programs

Greek Theatre at University Is Setting for WPA Symphonic Events

RICHMOND, VA.—Continuing its series of summer concerts at the Greek Theatre, University of Richmond, the W.P.A. Symphony Orchestra, under the conducting of Richard Horner Bales, presented on August 24, a program comprising excerpts from Schubert's Rosamunde, three sections of Mozart's Divertimento in F major, a part of a Gluck's ballet, Danse Macabre of Saint-Saëns, with two additional numbers by Dvorak and Strauss. Maurice Tyler, Richmond tenor, was the featured soloist, singing the Flower Song from Carmen and Martini's Plaisir d'Amour.

These outdoor concerts have been uniformly well attended although the open air theater is somewhat difficult of access, situated some five miles west of the city in the Westhampton section. It is, however, ideally planned for such concerts as these of the orchestra.

WORKS CHOSEN FOR BICENTENNIAL

Progress has been made in the selection of the Cavalcade March, which is intended to become the outstanding musical feature of the forthcoming Bicentennial of the City of Richmond. Four compositions have been chosen, from which the winning march will be selected. The compositions submitted represent the work of composers throughout the country. J. G. H.

Grainger's Art

Noted for his generosity, Percy Grainger played encore after encore. Between programmed selections we heard such engaging works as a Brahms waltz, a Grainger arrangement of an old English Morris dance, the Brahms Cradle Song and others. The program concluded the audience made no attempt to seek the exits. Percy Grainger's supreme pianistic art had enthralled all who came in contact with it once more, and so—there were more encores, "Springtime," by Grieg, and so many besides that the reviewer was forced to leave, fearing to miss the last edition with his copy.

What is it about Percy Grainger's art that attracts musicians and music lovers alike, whereas others, highly trained and gifted with rare interpretative powers, fail to do so? Probably it is because Percy Grainger has popularized the piano recital by making it more human, and without sacrificing any of the scholarly outline that is supposed to be associated with the program of the virtuoso.

Percy Grainger's pre-eminence in the concert field, however, is not due to any insurgent methods. He does not defy tradition nor does he break the conventions. His prodigious technique is a marvel to all; his interpretations intellectual, refined, poetic or bold as occasion may require; his phrasing meticulous, his tone full, round and clear, with a singing quality that has been equaled by few artists—sweet, penetrating, entrancing.

A Grainger program is diversified. Therein resides its great charm. The listener senses the pianistic accomplishment of the artist and his deep understanding of the profound classics in an opening number like the Bach-Liszt Fantasia and Fugue in G minor, written by Bach for the organ and transcribed by Liszt for the piano. Liszt caught something of the grandeur of the organ music in his transcription, and Grainger makes it a glorious reality again. Supremely difficult, such a number immediately established the artist with his audience. After that appreciation followed as a matter of course. The critical audience hung breathlessly upon the player's every nuance, delighted in his pearly scale passages and in his tremendous digital force, for a Grainger interpretation of any composition always is distinguished for its virility, despite the finer subtleties that he weaves into his performance.

The poetic side of the player's nature was manifested in his rendition of the Chopin Sonata in B minor, the four movements of which gave him opportunity to demonstrate the wide scope of his art. Analysis of the performance would be futile. It satisfied the most exacting.

The closing group comprised Grainger's own "One More Day, My John," based on a sailor's chanty; "Shepherd's Hey," an English Morris dance; "Colonial Song," expressive of his native Australia, and "Spoon River," typical of the folk-music of the American pioneers who settled in the Middle West.

He should be heard more frequently. Such achievement is an inspiration for student, professional, lay-listener and critic alike.

—"The Enquirer," Cincinnati, Ohio

Manager: Antonia Morse, 9 Cromwell Place, White Plains, New York

Schwerke Introduces Fu Ch' Siang To "Honorable Mr. Beethoven"

Chinese Concert-Goer Learns that Composer Is Living Though Dead—Considers Him Modern, and Richard Strauss Stale

PARIS.—My guest at the concert of the Luxemburg Radio Orchestra and Chorus, was a young friend from China. Excepting a concert he had heard in London (and of which he retained only a vague memory, recalling merely that "conductor made nervous fingers in air all evening") this was my Mandarin's first symphonic seance.

Arriving early, there was time to tell him something about the constitution of a modern orchestra and its literature, and to have him inquire why "European lady unable to hear music without dressing half naked and showing man behind that beautiful back exist in poet fancy and not real life?"

The program to be performed by the Luxemburgers was enough for any concert-goer, even the most hardened, and what my smiling representative of the Celestials would do with it, gave me no trifling concern.

"Modern Chinaman," he assured me, "know how take care himself. He no longer wear pig-tail."

And so it proved.

ANCIENT EGGS IN CHINA

Strauss' Till Eulenspiegel went off in decent, routine fashion, and the first report I had from the Orient on it was to the effect that "this supposedly humorous music apparently written by man who is afraid to laugh. I do not know music, but to me this seems very ancient. Stale, like ancient eggs in China. Orchestra men not impress me like people of world experience. Conductor (Henri Pensis) pleasant man. Communicates much. Has splendid hair to show he working hard. Also to punctuate dramatic moments. Am told European music often dramatic. Better perhaps first be musical." (The Chinaman, as you can see, had learned much since his previous concert visit.)

WATER COLORS NEVER ELEVATE SOULS

Debussy's Nocturnes came next.

"Nuages like exquisite Chinese water-color, but water-color never elevate soul. During Fêtes, I saw many persons open mouth wide—I almost repeat indelicate yawn myself. Sirenes almost make me sleep. Debussy great Frenchman? If you say so. For me Napoleon great Frenchman. I visit his tomb today. Two hours."

And now the Ninth—Beethoven's "moral biography," music's monumental miracle. "We're in for it now," I thought. But not at all. Fu Ch'siang sat enthralled, his face clothed in beatitude. The reading was good, but no better, and the four soloists left heaps to be desired. Salvos of applause followed the reading.

"People now make clapping sound," Fu Ch'siang remarked, as we made our way to the door, "in order to demonstrate they understand what perhaps only three or four people now living in world can understand."

A SALUTE TO BEETHOVEN

In the starry night he paused to ask, "Beethoven still living? He very modern, everything he say is new. He also great architect. He first place big blocks, then add details. Strauss and Debussy weary untutored Chinaman with details, but do not show big blocks. Why ladies in chorus have such strained expression when singing? Take joy too serious, perhaps? Too bad Beethoven dead. Now going to Germany, I could salute Honorable Master and tell him something he maybe like to hear."

"Tell him what, for goodness' sake, Fu Ch'siang?"

"You like to know? Well, I say, 'Mr. Beethoven, you greatest musician I ever hear. You not afraid of human heart. You turn heart up-side down and make it better. Thanks to you my Chinese heart in contact with boundless beauty. Humble Chinaman comes to salute and thank you, Mr. Beethoven, because you a voice from God."

IRVING SCHWERKE.

Twenty-seven Additions to NBC Artists' Service Roster

Twenty-seven concert and operatic artists have been added to the list under the management of the NBC Artists' Service for the season of 1937-38, bringing the total number up to 102.

Making their first American recital tours under NBC sponsorship this fall will be four European singers who first appeared at the Metropolitan Opera House last season. They are Gina Cigna, French-Italian soprano; Kerstin Thorborg, Swedish contralto; Vina Bovy, Belgian lyric soprano; and Irene Jessner, German Wagnerian soprano.

Five other Metropolitan opera vocalists have joined NBC Artists' Service—Giovanni Martinelli, John Charles Thomas, Karin Branzell, Emanuel List and George Cehanovsky.

Three of the foremost violinists of the day also appear on this list for the first time. They are Nathan Milstein, Adolf Busch and Erica Morini. Other artists who have joined the NBC ranks include the two Russian pianists, Rudolf Serkin and Alexander Brailowsky; Guila Bustabo, young American violinist; Grete Stueckgold, soprano; Marcel Grandjany, harpist; Maurice Eisenberg, cellist; Engel Lund, Danish singer, who specializes in folk songs and who will be making her first American visit this season; Katherine Bacon, pianist; Marion Claire, soprano; Florence George, soprano; Clifford Menz, tenor; Colette d'Arville, soprano; Alexander Culbertson, violinist; Vivian Della Chiesa, soprano, and Victor Chenkin, Russian singing actor.

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Debut of New Woman's Orchestra Announced

A new woman's chamber orchestra will make its debut at Town Hall, New York, on October 12, conducted by Jeannette Scheerer, clarinettist. The New York Chamber Orchestra of twenty-seven chamber music and orchestra players was organized by Miss Scheerer last season, and has Elfrieda Bos Mestechkin as concertmaster. The group includes among its players Frances Blaisdell, flute; Ellen Stone, horn; Lois Wann, oboe; Claire Theobald, trumpet, and numbers many former and present members of the New York, Chicago and Boston women's orchestras. The concert will be under the management of the Guild for Musicians.

Garrotto to Sing in Venezuela Opera Tour

Annunciata Garrotto, recently returned to New York after a season with the Chicago City Opera, has been engaged by the Monte Carlo Grand Opera Company for their month's season of opera in Venezuela. Miss Garrotto is to be featured as Madam Butterfly, Mimi in La Boheme, Marguerite in Faust, Violetta in La Traviata, Micaela in Carmen and Nedda in Pagliacci. The company left New York on August 25 and returns October 12. Three days after her return it is probable that Miss Garrotto will begin an eight weeks' tour of the United States with the Century Grand Opera.

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Pasquier Trio to Make Extensive Tour

The Pasquier Trio opens its season at Pilsen, Czecho-Slovakia, on October 14, followed by concerts at Prague, Brnö, Bratislava, and several radio engagements. Returning to France, the Pasquiers fulfill engagements in Burgundy, and then make their annual tour of Holland, playing at Groningen, Hilversum, Haarlem, The Hague and Amsterdam. The Dutch tour is followed by an extensive program in the British Isles, with bookings at Liverpool, Dublin, Cambridge, Ipswich, London, and broadcasts with the BBC. From England, the Trio goes to Germany (broadcasts and concerts in Hamburg) then back to Holland for another series of appearances. Italy claims the next weeks, with return engagements in Southern France.

On December 29, the Pasquier Trio sails for the United States. After opening their second American tour in Boston, they play in New York, Cincinnati, tour California, and return to New York by way of Canada. While in America, the trio will make records.

Stoessel Work in Birmingham

BIRMINGHAM, ENGLAND.—A feature at one of the Philharmonic mid-day concerts was Moura Lympany's performance of the piano solo in the American composer Albert Stoessel's Concerto Grosso. A second novelty at the same concert, given by the Birmingham String Orchestra, conducted by Mr. Hock, was a Simple Symphony by Britten. Another concert brought Coventry Suite by J. D. Davis and Cornish Holiday Sketches by Julius Harrison.

The European Debut of
ELEANOR BERGER

Photo by Josephine Rossi

Brought forth the following notices

"The tone quality of this artist cannot be questioned and her style is particularly linked to the Lieder. She expressed Schubert, Strauss and Brahms with a great purity of art uniting these three composers in a kind of similar personal conception which might be discussed, but of which the particularly expressive meaning and the decided musical understanding must be acknowledged. Her 'American Songs' brought her the unanimity of the bravos of a great audience." —*Semaine à Paris, April 30, 1937*

"Among the many American singers who are today flooding the European concert halls, Eleanor Berger is an interesting discovery. A spirited, beautiful woman on the platform, she possesses a warm, beautiful mezzo-alto." —*Neues Witner Journal, March 25, 1937*

"What we most enjoyed was the superior musicianship, the radiant intelligence and noble style of her performance. She knows and is able to impart the true meaning of each song. The public was happy to discover in her the great artist." —*Usag (Budapest), April 2, 1937*

"The rich scale of feeling and convincing rendition of this singer are adapted to the most diversified Lieder. . . . In the rendition of songs one could remark noble phrasing, rich mezzo-voce and beautiful portamento and in the songs of Schubert and Brahms were revealed the true interpretive strength of the artist. The listener was made to vibrate with the mood, contents and acting of each song." —*Pester Lloyd (Budapest), April 2, 1937*

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Colon Opera Gives Respighi Novelty

(Continued from page 7)

and Mary Capdevila (Ines) completed the cast. Tullio Serafin conducted a vivid version of the score.

A few days later Verdi admirers heard Falstaff given with Salvatore Baccaloni (Falstaff), Editha Fleischer (Mistress Ford), Victor Damiani (Ford), Isabel Marengo (Nanetta), Fanny Anitua (Quickly), Consuelo Velazquez (Meg), Koloman von Pataky (Fenton), Giacomo Vaghi (Pistola), Alessio di Paolis (Bardolfo). It was a mellifluous and lively performance, with Baccaloni's sharp characterization (received with irresistible laughter), Fleischer's happy delineation of Mistress Ford, Marengo's delicate Nanetta of lovely voice, and the spirited contributions of the other artists.

Marcelo Govoni had charge of the excellent stage management. The colorful presentation followed "maquettes" by Kautzky and was again admired. Tullio Serafin kept firm control of the orchestral and vocal ensembles.

A La Française

Massenet's Manon offered Vina Bovy in the title role, Bruno Landi as Des Grieux, Martial Singher as Lescaut, Paul Froumenty as the elder Des Grieux. Mme. Bovy is a charming Manon, beautiful to the sight, wearing costumes of authentic elegance, and delivering her music with refined art. Landi sang effectively making the "Dream" a delightful piece of vocal restraint which earned him enthusiastic recognition. The sumptuous decorations by N. Benois and the ballets arranged by Paul Petroff, added to the resplendent visual pleasures of the Massenet work, conducted brilliantly by Ferrucio Calusio.

A Respighi Evening

The Colon management offered a performance in homage to the late Italian composer Ottorino Respighi, whose art is much appreciated in this city, which he visited in 1929 and 1934.

The program included a performance of Maria Egiziaca (which our audience had already attended in other seasons), the interesting score being well done by Hina Spani, Victor Damiani, Mary Capdevila, Emma Brizzio, Nello Pallai, Alessio de Paolis and Yolanda di Sabato.

Followed the local premier of the posthumous opera Lucrezia with libretto in one act by Claudio Guastalla. The outstanding values of the score are its rich orchestration, the clear delineations of the personages, and the happy employment of a human voice with the orchestra, which comments on and emphasizes the dramatic incidents. The cast included Maria Caniglia, exhibiting magnificent vocal powers; Pedro Mirassou, an excellent Bruto; Victor Damiani, an impressive Tarquino, and Conchita Velaszquez who voiced her part well from the orchestra.

Both works showed new scenery designed by Hector Basaldua with his usual artistic imagination.

The night was completed with the premiere of the ballet Gli Uccelli, heard here previously in concert form. A notable artist, Margarethe Wallmann, devised and arranged one of the most beautiful choreographies ever seen at the Colon. Praise is due also to the dancers Mlles. Lida Martinolli, Lydia Galleani, Gema Castillo, Rosa del Grande, Angeles Ruanova, Leticia de la Vega, Blanca Zirmaya, and M. Arturo Pikieris. Decorations and costumes were by N. Benois.

Attractive Concerts

An interesting vocal concert was that by the Ente Opere Assistenciali. The program commenced with the sextet from Lucia, in which even the smaller parts were sung by first-class artists (Lauri-Volpi, Vina Bovy, Galeffi, Vaghi, Caniglia and Landi) and then Vaghi sang excerpts by Gomes and Tirindelli; Baccaloni was heard in an air from Don Giovanni; Caniglia and Vaghi in a Forza del Destino duet; Galeffi in Eri tu from Ballo in Maschera; an aria by Cimarosa and Vidalita by Williams were sung by Isabel Marengo. A further number by Vina Bovy was Mad Scene from Lucia. Others brought the lengthy program to a close.

Pablo Casals' art drew large audiences to the Colon, and had corresponding reward in applause.

A. H. Weytingh presented interesting recitals with Beatrice Burford, harpist, Leo Cherniavsky violinist, Emilio Osta pianist, and Carola Goya interpreter of Spanish dances.

Miss Goya's performances are an unalloyed treat. I liked most of all her stylized Danza de la Pastora with music by Halffter. The able piano accompanist was Emilio Osta, who also gave a piano concert with music by Beethoven, Brahms, Chopin, Granados, Falla, Albeniz and transcriptions from Sarasate's scores.

Nikolai Orloff ended his series at the Odeon. Marian Anderson gave her farewell concert at the Gran Rex before an enormous audience. The recitals of this singer have been striking successes.

Active Teacher

MELANIE GUTTMAN-RICE,

who has been conducting a summer school at Great Barrington, Mass., reopens her New York studio in September.

Outdoor Opera in Historic City

San Gimignano Offers Unique Setting for Series with Its Ancient Towers

Florence.—While the Florentine score is being marked with a few measures of rests, little San Gimignano, on its hill in the province of Siena, awakened into exuberant musical life by inaugurating an open air lyric season with Puccini's La Boheme.

The performances in this wonderful little mediaeval city of beautiful towers (which is protected as a "government monument" lest its unique character be spoiled) are held in the Piazza del Dumom, in an unique and noble architectural setting. Besides Boheme, the *cartellone* includes Cavalleria Rusticana; a first hearing of G. Mulé's La Baronessa di Carini; and Verdi's Traviata.

The venture has drawn overflowing audiences, not only from all the neighborhood, but from Siena, Florence, and other places far afield, and this lyric season of the little hill town has now become an important feature of the local life. Aided by the Ministry of Popular Culture, it is attaining real significance, affording, as it does, opportunity to hear fine music well interpreted.

Dorothy Nevile Lees.

King Solomon Makes Ann Arbor Bow

New Choral Work Premiered—Grainger at National Music Camp—Choral Union Series Announced

Ann Arbor, Mich.—There has been during the summer much interesting music in Michigan, starting with the premier performance at Adrian College in June of Prof. James H. Spencer's Song of Solomon which filled Downs Hall with enthusiastic listeners. The work was largely composed at the MacDowell Colony in Peterboro, N. H., and is written for soli and chorus with a narrator presenting a synopsis of the eight scenes. Dr. Spencer conducted and the soloists were Cornelia Miller Spencer, soprano, as the Shulamite maiden; George Galvani, Detroit baritone, as King Solomon; and Avery Crew, Toledo tenor, as the Shepherd. They sang admirably as did the Adrian College Chorus.

National Music Camp Thronged

An event of considerable note in the summer music of Michigan has been the tenth season of the National Music Camp at Interlochen, directed by J. E. Maddy of Ann Arbor and T. P. Giddings of Minneapolis. There was an encouraging attendance of students and supervisors who took advantage of the teaching of a faculty enrolled from all the great orchestras of the country. The presence of Percy Grainger on the faculty added much to the benefit derived by the students and to the interest and pleasure of the public drawn to the camp by the fine concerts, especially those broadcast on Sunday evenings. Countless numbers of listeners waited for these concerts and the familiar Interlochen Theme written by Howard Hanson with which each concert was opened and closed.

Choral Union Series

Now all those within the musical radius of Ann Arbor await the Choral Union Concerts to begin in October. President C. A. Sink of the School of Music has announced nine of the ten programs, Sergei Rachmaninoff; the Cleveland Orchestra (Rodzinski, conducting) Richard Crooks; Fritz Kreisler; the Boston Symphony Orchestra under Koussevitzky; Ruth Slenczynski; the Helsinki Chorus of Finland; Gina Cigna, soprano; and Georges Enesco, violinist.

A. McL. T.

Daughter Born to the Teslofs

Mr. and Mrs. Jean Teslof (Grace Divine) are the parents of a daughter, Jeanne Arianne, born on August 27.

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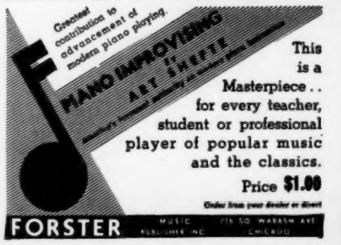
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Henry Hadley Passes

(*Continued from page 7*)

was led by Frank Damrosch in New York. His second symphony, The Seasons, won both the Paderewski Prize and that of the New England Conservatory of Music in 1901.

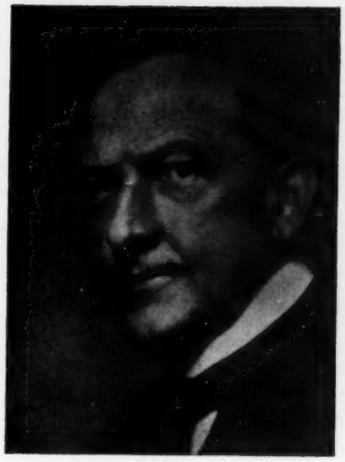
From 1904 to 1909 he lived in Germany, conducting as guest in several cities and leading concerts of his works. In 1908-9 he was a conductor at the Mainz Stadtheater, where his one-act opera, Safie, was performed in the latter year. In 1909 he returned to America to lead the first performance in Chicago of his rhapsody for orchestra, The Culprit Fay, which had won the $1,000 prize of the National Federation of Women's Clubs.

In the same year he was chosen conductor of the Seattle, Wash., Symphony Orchestra, and from 1911 to 1915 conducted the San Francisco Symphony Orchestra.

CONDUCTED IN NEW YORK

He was for seven years after 1920 associate conductor of the New York Philharmonic Orchestra and appeared at the Stadium Concerts in New York. He then led the Manhattan Symphony Orchestra, 1929 to 1932, one of the policies which he sponsored being the performance of an American work on every program. In 1935 he conducted the Chicago Symphony Orchestra at the Exposition in that city, and also led the first season of the Berkshire Festival, Stockbridge, Mass. He had appeared widely as a guest conductor, including a visit to Argentina and Japan.

His one-act opera Bianca was awarded the William Wade Hinshaw opera prize of $1,000 and was presented in New York by the Society of American Singers in 1918. His other stage works included the operas Cleopatra's Night, given at the Metropolitan in 1920, and Azora, sung by the Chicago Opera Company in 1917, both in its home city and in New York. He had also composed a score for The Garden of Allah, a music drama, Merlin and Viviane (1907), symphonic poem The Ocean (New York Philharmonic Orchestra, 1920); Christmas Cantata, Prophecy and Fulfillment (Philadelphia Orchestra, children's concert, 1921); Resurgam, for soloists, chorus and orchestra (Cincinnati Festival, 1923, and London Choral Society, 1924, when the composer also led The Ocean); three other symphonies, in addition to those already mentioned, No. 4 entitled North, South, East and West (Norfolk Festival, 1911); Ode to Music, lyric drama for soloists, chorus and orchestra (Worcester Festival, 1917); The New Earth, ode for soloists, chorus and orchestra; the symphonic works, Salome, Herod, Othello, Overture In Bohemia, the suite, Streets of Peking; a concertino for piano and orchestra; various chamber works including a quintet in A minor for piano and string quartet, concert piece for cello and orchestra, two pieces for violin and piano, operettas, piano pieces and several hundred songs. His great number of published compositions included many more works.



HENRY HADLEY

The honorary degree of Doctor of Music was conferred upon him by Tufts College in 1925. He was a member of the National Institute of Arts and Letters and of the American Academy of Arts and Letters; the American Society of Authors, Composers and Publishers; the Lambs, and the Bohemians Club of San Francisco. He succeeded Victor Herbert as conductor of the Friendly Sons of St. Patrick. Dr. Hadley had been awarded the Order of Merit by the French Government.

NOTABLES ATTEND FUNERAL

The funeral services, held in Brick Presbyterian Church on September 8, were attended by many persons prominent in music. The Rev. Harry B. Taylor officiated. Gene Buck made the eulogy. Honorary pallbearers included the following:

Gene Buck, Ernest Hutcheson, George Barrere, Leon Barzin, Philip James, Sigmund Spaeth, Lawrence Tibbett, John Charles Thomas, Lamar Hardy, Dr. Walter Damrosch, C. C. Birchard, Walter Fischer, George Fischer, Ernest Schelling, Deems Taylor, Albert Stoessel, Alexander Smallens, Edgar Stillman-Kelley, Josef Lhevinne, Edward Johnson, Otis Skinner, Louis K. Anspacher, Efrem Zimbalist, Dr. Carl Engel, Fabien Sevitzky, Richard Hale, Justice Francis Martin, Leopold Godowsky, Charles Triller, Leopold Stokowski, Nikolai Sokoloff, Eugene Goossens, Howard Barlow, Frank Black, John Tasker Howard, Daniel Frohman, Arthur Fiedler, Chalmers Clifton, Edwin Franko Goldman, Richard Hageman, A. Walter Kramer, Olin Downes, Horace Johnson, Frank La Forge, Oley Speaks, Charles Baker, Raymond Hubbell, George W. Meyer, John G. Paine, Irving Caesar, Joseph Young and Fred E. Ahlert.

Tributes to Dr. Hadley were made public by the National Institute of Arts and Letters and the American Academy of Arts and Letters, the latter in particular praising his efforts in behalf of American music.

Zweygberg to Award Scholarship at Indiana University

BLOOMINGTON, IND.—A scholarship in cello is available for the year 1937-38 under Prof. Lennart Von Zweygberg of the Indiana University School of Music. Application should be made to the Indiana University School of Music before October 1.

A recital by pupils of Prof. Zweygberg was given in Alumni Hall of the university on August 3, presenting the ensemble group (five violins, two violas, two cellos, two basses, flute, oboe, clarinet, two trombones, horn and harp), in music by Schubert, Ravel, Joseph Garton, Lully, F. Couperin, d'Anglebert, L. Couperin and deChambonnières.

Birmingham Begins Fall Activity

Orchestra, Schools and Clubs among Enterprising Groups in Alabama City

BIRMINGHAM, ALA.—Music, which hibernates here during the hot months, arouses to vigorous action in September. The Birmingham Conservatory of Music began its forty-second academic year on September 13. Dorsey Whittington, director, announces an increased faculty and large enrollment of students. The Birmingham Civic Opera Association has announced the selection of Coe Glade, Edward Molitore and Daniel Harris, opera artists to supplement the Birmingham cast in their production of the opera Carmen, in al fresco arrangement on September 21. Mary Fabian is general director. Fritz Mahler, conductor of the Philadelphia Opera Company, has arrived in Birmingham to conduct the Birmingham Civic Opera Company's performance of Carmen.

The Birmingham Music Club (Mrs. George Houston Davis, president) announces the following artists to appear on the club's artist course this winter: Elisabeth Rethberg and Ezio Pinza; Salzburg Grand Opera Company; Gregor Piatigorsky, cellist; Dorsey Whittington, pianist; Rose Bampton, Metropolitan contralto; the St. Louis Symphony Orchestra; and Rosalyn Tureck, pianist, in matinee musicale.

Josef Lengyel, tenor of the Berlin Opera Company, was the guest of Dorsey Whittington during a brief visit to Birmingham.

The Birmingham College of Music (Guy Allen, president and dean) opened its fall term on September 1, with an increased enrollment.

Vernon Noah, director of the Highlands Methodist a Capella Choir, and head of the voice department of Ramsay Tech High School, has returned from New York where he was a voice pupil of Enrico Rosati during the summer.

Ottokar Cadek, associate director and concert master of the Birmingham Civic Symphony Orchestra, has returned from a summer in Europe. Helen Cullens, viola player in the orchestra, also spent the summer in Europe.

The Birmingham Civic Symphony Orchestra has announced a series of five concerts for this season, and the featured soloists will be Charles Wakefield Cadman, in a performance of his Dark Dancers of the Mardi Gras, Theo Karle, tenor; and Rebecca Joan Webb, dancer.

A. G.

Pochon in Europe

Alfred Pochon, second violinist of the Stradivarius Quartet of New York, who has been abroad for the summer, has been ordered a continued temporary rest by his doctors, and his place in the quartet is being filled by Bernard Robbins, a graduate of the Juilliard School and Columbia University.

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Chicago Looks Forward to Stirring Concert Year

Summer Schedules Especially Rich—Symphony Orchestra Lists Soloists—Park District Events Won Large Audiences

CHICAGO.—Sixty-eight concerts were given between July 1 and September 6 by the different bands and orchestras under the sponsorship of the Chicago Park District in co-operation with the Chicago Federation of Musicians which brought to this city such luminaries as Lily Pons, Tito Schipa, Jascha Heifetz, Richard Bonelli, David Rubinoff and many others who drew throngs around the Grant Park Band Shell. The orchestras engaged were the Chicago Symphony, Woman's Symphony, Chicago Civic Opera, Walter Steindel, Marcelli's, Chicago Philharmonic, NBC, WGN, CBS orchestras, each furnishing eight concerts of unusual interest, enlisting the services of soloists and offering patrons the best in symphonic music. For those who enjoyed brass bands there were the Armin Hand, A. F. Thaviu, Harold Bachman, Pete Cavallo, Glen Bainum, Marcelli. Bands assisted also by prominent local soloists. Freda Draper mezzo-contralto, proved so popular that on twelve occasions she was called upon to sing with as many different orchestras and bands. These open air free concerts proved a boon to Chicago music lovers and visitors to the Windy City throughout a rather warm and dry summer.

SYMPHONY ORCHESTRA LISTS SOLOISTS

In its forty-seventh season which begins on October 14, the Chicago Symphony Orchestra will bring twenty-one guest soloists. Eighty-eight concerts are listed for Orchestra Hall to be directed by Frederick Stock, conductor of the orchestra since 1905 and by Hans Lange who joined the orchestra as associate conductor, last year and who has been retained in the same position for this season. The soloists chosen are, among the pianists: Walter Gieseking, Josef Hofmann, Beveridge Webster, Rudolph Serkin, Guiomar Novaes, Eugene List, Robert Casedesus, Alexander Brailowsky, Amparo Iturbi and Arthur Rubinstein. The violinists include: Zlatko Balokovic, John Weicher (concert master), Erika Morini, Guila Bustabo, Adolf Busch and Nathan Milstein. Gregor Piatigorsky and Raya Garbousova are the two cellists to be heard and Joseph Vito, the principal harpist of the orchestra will have a solo appearance. The vocalists are Lotte Lehmann, Kerstin Thorborg and Ria Ginster. Only one guest conductor is scheduled, Georges Enesco and he will direct one of his compositions at a Thursday-Friday pair. As heretofore there will be twenty-eight Thursday night and Friday afternoon; twelve Tuesday afternoon; fourteen Saturday night popular concerts and six young peoples programs on Wednesday afternoon.

NORTHWESTERN UNIVERSITY COURSE

The History and Enjoyment of Music series, of Northwestern University will be presented again this season for its third consecutive year. The series opens on November 23 in the Auditorium Theatre with Sergei Rachmaninoff, soloist with the Cincinnati Symphony Orchestra, Eugene Goossens conductor. Lauritz Melchior and Elisabeth Rethberg, will furnish the program on December 5. Uday Shan-Kar and his Hindu ballet are the third features of the course on December 12. Yehudi Menuhin is scheduled to play on January 9. Marian Anderson comes on January 16. The duo-pianists Vitya Vronsky and Victor Babin are to be heard on January 30. The series closes with the premiere Chicago performance of the Salzburg Opera Guild which appears on February 13 with its original cast and repertoire.

This year there will be no lectures in the Auditorium Theatre, the entire educational function of the course being confined to Thorne Hall.

JANE ROSS SINGS FOR OPERA CLUB

Jane Ross, contralto of the Chicago City Opera Company, furnished the program for the Opera Club Luncheon at the home of Mrs. Frank Hall in Wilmette last week. Miss Ross sang Voce di donna and El Ciefro with abundance of vocal power and beauty. Janson Whitney, president of the Opera, congratulated the new recruit who will make her debut at the Civic Opera House early in November.

AMANDA MACDONALD TO CALIFORNIA

Amanda MacDonald, accompanist-coach, left Chicago recently for a tour of inspection through California. Miss MacDonald will not reopen her studio here until the middle of October.

BISSELL L. PADGITT ANNOUNCEMENT

Bissell L. Padgitt announces that Violet Kmety is now associated with the Duo-Steinway Studios and will be in charge of violin instruction and children's orchestra.

DINO BIGALLI TO CONDUCT AT OPERA

Dino Bigalli, who led the Chicago Civic Opera Orchestra on several occasions in the Grant Park series this summer, has been re-engaged by the Chicago City Opera as one of its conductors for the season opening October 30 in the Civic Opera House. Maestro Bigalli had held the position ever since Paul Longone became general director of the opera.

AUDITORIUM RECITAL HALLS

During the summer months in the various recital halls of the Auditorium Building, Delta Omicron's musicale of July 11 was given in the Gold Room; The Mirror Room was used by Carolyn Leonardine Charlson for her pupils recital of July 14; Perrin Hall was the scene of the Kennedy School of Voice program on July 26.

PODOLSKY STUDENTS HEARD

Recent activities of some of Leo Podolsky's students are as follows: Margaret Wickersham played the second and third movements of the Grieg concerto with orchestra at the Sherwood School commencement; Cameron Davis appeared in Kalamazoo, Mich. for the Chrysolite Club; Wade Parks played in joint recital in South Bend, Ind; Gladys Zerbel offered a program at Sherwood Recital Hall; Walter Rockler, Lorraine Leof, Frances Ross have appeared in a joint program; Harold Berlinger gave a recital of old and new music; Lourena Straubel appeared in several programs in Green Bay, Wis.; Velta Press played at the Hyde Park Men's Club, Helen Henry, Marilynn Wolfe and Esther McKitrick were heard over station WOWO in Fort Wayne, Ind.

RENÉ DEVRIES.

Cadman Speaks at Chicago Festival

Charles Wakefield Cadman, now at the MacDowell Colony, Peterborough, N. H., completing his new quintet for strings and piano and also remodelling an opera started many years ago, continues this work until late October when he opens his concert season, appearing in the Midwest and the East until December.

Mr. Cadman made the chief address for the day for the Chicagoland Music Festival at Soldiers' Field, Chicago, the latter part of August. His speech, Some Musical Crows to Pick, went over the national networks from the Drake Hotel in connection with the first Chicagoland Festival luncheon. He was a judge of the instrumental contest and also guest of honor at Soldiers Field on August 21 when he directed the orchestral accompaniment for one of his songs chosen to be sung by the winning soprano in the contest. This as well as another speech was sent over a coast to coast broadcast of the NBC and the Mutual Systems.

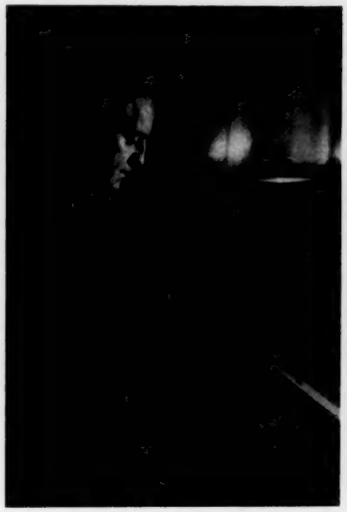
The entire Chicago Symphony Orchestra was employed in the program. Some 6,000 members of choral societies and bands took part also. Mr. Cadman appeared with Conductor Henry Weber, Marion Claire, operatic soprano, and the winning soprano and baritone, with Homer Rodeheaver conducting the community singing.

Martinelli with Five Opera Units

Giovanni Martinelli has been engaged for appearances with the San Francisco, Los Angeles, Chicago and St. Louis opera companies before the opening of the Metropolitan Opera season.

Louis Cornell for Chicago Musical College

CHICAGO.—The Chicago Musical College announces the engagement of Louis Cornell, pianist, as one of its piano teachers. Mr. Cornell, who studied with Joseffy in New York, with Carreño and Ganz in Europe, is known abroad as well as in



LOUIS CORNELL

America, having toured Germany and the United States, giving recitals and solo performances with symphony orchestras. His radio programs have included the playing of concertos for piano and orchestra under the baton of Nathaniel Shilkret.

As a pedagogue Mr. Cornell was in 1922 on the faculty of the New England Conservatory of Music, then appointed head of the piano department at the Eastern Music Camp in 1931; and was made director the following year. From 1935-37 he was the state director of federal music project in Massachusetts.

Aida Sung in Fall Season at Hippodrome

The fifth fall series of grand opera at the New York Hippodrome brought a performance of Aida on August 28, before a capacity Saturday night audience. Chief roles were sung by Anna Leskaya, a powerful voiced and eloquent heroine; Maru Castagna-Falliani, whose Amneris was stately and her singing opulent of tone; Pasquale Ferrara, a stentorian and vigorous Rhadames; and Mario Cozzi, a manly figure with a fine, musical organ in the dramatic part of Amonasro. Newcomers included Vladimir Zorin, a praiseworthy, dignified Ramfis; and Enzo Molle as the King. Angelo Angelini was the Messenger, and Mildred Ippolito a Priestess of secure tone and pitch. The chorus was adequate, and the orchestral reading, under Eugene Plotniko, of musicianly and accurate sort. There were many recalls for the chief singers.

R. M. K.

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Palestine Orchestra Wins Success

Coronation Festival Series Given in Three Cities of Holy Land—Noted Artists Appear

PALESTINE.—Musical life in this country has been greatly stimulated by the existence of the Palestine Symphony Orchestra, founded by Bronislaw Huberman, trained by H. W. Steinberg, and perfected at its first concerts by Toscanini.

The orchestra ended its season with a brilliant series of Coronation Festival concerts, the first taking place in Jerusalem, the others in Haifa and Tel-Aviv. In the course of its first season the orchestra visited Egypt and Syria, gave sixty-four concerts, and performed fifty different compositions.

Conductors, in addition to those already mentioned, have been Michael Taube and Issay Dobrowen. The programs have consisted of standard works, the only living composers represented being Schönberg (Verklärte Nacht), E. W. Sternberg, and Alexander Weprik. A summer season under local conductors, with concerts for children, popular and open-air concerts, was also given.

Soloists heard during the first season have been Adolf Busch (violin concerto, Brahms), Moiseiwitsch (Tschaikowsky piano concerto), Rudolf Bergmann (Mendelssohn violin concerto), Felix Galimir and Harry Blumberg (double concerto for violin and viola, Mozart), and Sabine Kalter, singer. R. P.

Arpad Sandor to Teach at Mannes School of Music

The David Mannes Music School, New York, has organized a complete course in coaching and accompanying under the direction of Arpad Sandor, which will be offered for the first time in the coming season. In his course Mr. Sandor emphasizes program building for singers and instrumentalists, both for the concert platform and radio. Mr. Sandor has so arranged his tours for the coming season that his teaching activities will be concentrated in New York. His first New York appearance is with Leonora Corona, October 5, in Town Hall. He will be associated also with Richard Tauber, for whom he has previously played in Europe.

During the season 1936-37 Arpad Sandor appeared as accompanist in recitals with Lily Pons, Helen Jepson, Jessica Dragonette, Dusolina Giannini, Rosemarie Brancato, Charlotte Symons, Alice Tully, Harriet Eells, Clyde Keutzer, Joseph Bentonelli, Caspar Cassado, Roman Totenberg and Demetrios Callimahos.

(Photo by Otto Kurt Vogelsang, Berlin)
ARPAD SANDOR

REOPENING VOICE COURSES

CECILE HELLER MILLER opens her voice studio in New York on September 15.

Conductors and Soloists for Ford Hour

The Ford Sunday Evening Hour reopens its weekly broadcasts on the coast-to-coast Columbia network on September 12. Conductors for the season include Jose Iturbi, September 12 through October 31; Eugene Ormandy, November 7-December 26; Alexander Smallens, January 2-30; Fritz Reiner, February 6-April 3; Iturbi, April 10 and 17; Ormandy, April 24-May 1; the concluding five weeks are announced as under a prominent conductor whose name is to be revealed later.

Guest artists are: John Charles Thomas, September 12; Amparo Iturbi, pianist, September 19; Richard Crooks, tenor, September 26, Kirsten Flagstad, soprano, October 3; Lucrezia Bori, soprano, October 10; Lauritz Melchior, tenor, October 17; Lotte Lehmann, soprano, October 24; Bidu Sayao, soprano, October 31, and Jascha Heifetz, violinist, November 7.

Others will be Betty Jaynes, soprano, November 21; Gladys Swarthout, soprano, November 28; Lawrence Tibbett, baritone, December 5; Nino Martini, tenor, December 12; Hephzibah and Yehudi Menuhin, pianist and violinist, December 19; Enzio Pinza, bass, January 2; Sigrid Onegin, contralto, January 9; Robert Casadesus, pianist, January 16; Richard Crooks, tenor, January 23; Elisabeth Rethberg, soprano, January 30; Jascha Heifetz, violinist, February 6; Melchior again on February 13; Mme. Flagstad again on February 27; Richard Bonelli, baritone, March 6; Jose Iturbi, as piano soloist, March 13; Lily Pons, coloratura, March 20; Nelson Eddy, baritone, April 3, and John Charles Thomas again on April 24. The five remaining dates of the season are still open.

Kostelanetz to Lead Chesterfield Programs

Andre Kostelanetz is the conductor of an orchestra of forty-five on the new Chesterfield Hour which opens Wednesday eveing broadcasts over CBS on September 29. Deems Taylor is the commentator and master of ceremonies and the soloist list holds: John Charles Thomas, baritone, September 29; Jose Iturbi, pianist, October 6; Nino Martini, tenor, October 13; Elisabeth Rethberg, soprano, October 20; Albert Spalding, violinist, October 27; Lucrezia Bori, soprano, November 3; Bidu Sayao, soprano, November 10; Jascha Heifetz, violinist, November 17; Lotte Lehmann, soprano, November 24; Ezio Pinza bass, December 1; Kirsten Flagstad, soprano, December 8; Rose Bampton, soprano, on December 15, and on December 22, the final date of the series, Lily Pons, coloratura.

PEER'S SON TO TOUR

HON. WILLIAM BROWNLOW, Irish baritone, opens an active season in November with concerts and broadcasts in the British Isles. An American tour for Mr. Brownlow is now being arranged.

Claire Svecenski in Spain

Claire Svecenski, American pianist, has been spending the last few years in Barcelona, Spain. She recently played the Bach F minor concerto with the Orquestra de Cambra de Barcelona, directed by Baltasar Sampar. Miss Svecenski also was heard a short time ago in America by short wave radio in a broadcast of all-Catalan piano music, upon which subject she is an authority. The pianist has presented many new Spanish works in America.

Rayner for Newport

Sydney Rayner, tenor, opens his season with a recital in the Civic Music course at Newport, R. I., on October 25.

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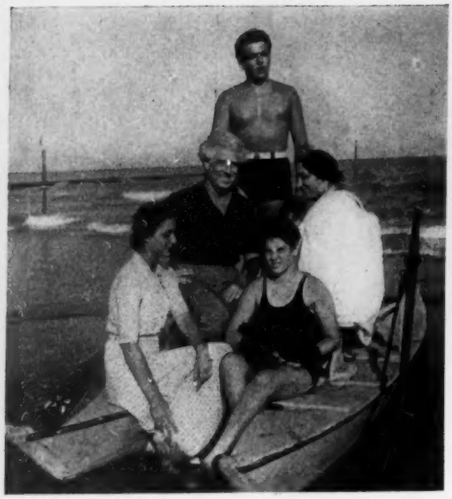
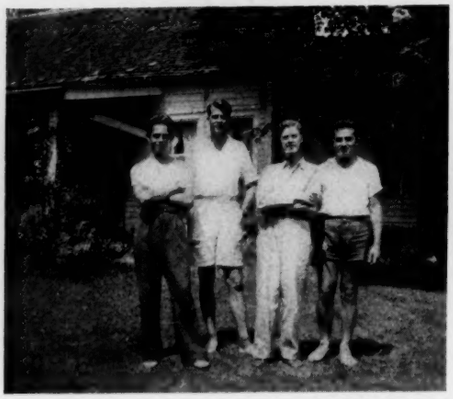


GIOVANNI MARTINELLI

with his family including the Scottish terrier, "Mickey Mouse," on his private "pattino" at Excelsior Lido Beach. Top, his only son, Antonio; center, the tenor and his wife; below left Bettina and Giovanna, holding "Mickey." (Photo by Stella Saxton.)



THE ALEXANDER BLOCH SCHOOL QUARTET

consisting of (left to right) Broadus Earle, Arnold Kvam, Mr. Bloch and Dante Bergonzi, photographed at Hillsdale, N. Y.

ANDRE MATHIEU,

youthful composer and pianist, with his mother and sister Camille in the Luxembourg Gardens in Paris. Following a visit to Montreal, they return to Europe in October.

JESSICA DRAGONETTE,

soprano, is under the management of Haensel and Jones. Miss Dragonette made a concert appearance recently at the Allegheny County Fair in Pittsburgh, Pa., under the baton of Harvey Gaul. A crowd said to number 50,000 gathered to hear her sing. (Photo © Pictorial Feature Service.)

HOST AND GUESTS OF HONOR

at a reception given by Mr. and Mrs. E. Robert Schmitz at Mills College, Calif. Front row, left to right: Robert Maas (Pro Arte, cello), Alphonse Onnou (Pro Arte, first violin), E. Robert Schmitz (pianist), Pierre Monteux (conductor of the San Francisco Symphony Orchestra), Feri Roth (Roth Quartet, first violin), Marcel Maas (pianist); back row, left to right: Laurent Halleux (Pro Arte, second violin), Jeno Antal (Roth Quartet, second violin), Germain Prevost (Pro Arte, viola), Ferenc Molnar (Roth Quartet, viola), Luther B. Marchand (dean of music, Mills College), Janos Scholz (Roth Quartet, cello), Mr. Woemtner (first flutist of the San Francisco Symphony Orchestra).

MARIA CARRERAS,

at Manchester, Vt. The pianist gave a benefit concert at Dorset, Vt., on August 27. She returns to New York in September for an active season of teaching and concerts, her next recital scheduled for Town Hall on December 8.

DOROTHY ORTON

will present concerts in Europe under the management of Albert Morini in the coming season.

WINSLOW CHENEY (center) with the SUMMER QUARTET

which he directed at the First Presbyterian Church, Brooklyn Heights, N. Y. Left to right: Theodore Girault, tenor; Elise Beyer, contralto; Mr. Cheney, organist and director; Ruth Wald, soprano; and Walter Plock, baritone.

BRUNA CASTAGNA

at Brice Canyon, Utah, en route to the Pacific Coast, where she sang two performances in the Hollywood Bowl: Carmen on July 15 and Trovatore on the 29th.

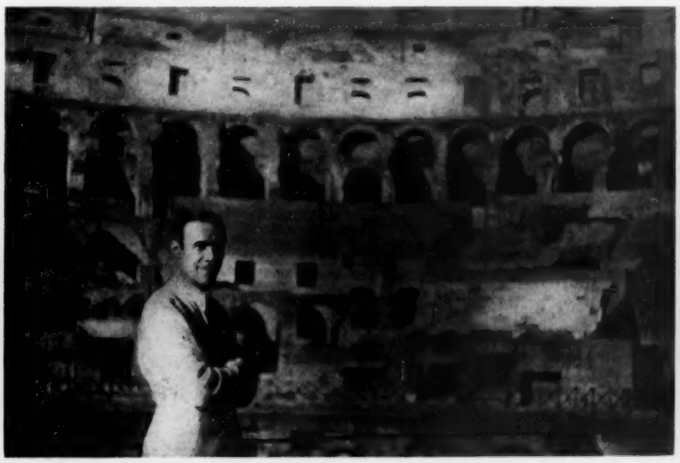
EIDE NORENA,
soprano of the Metropolitan and Paris Operas, at Königsee, Salzburg, with Captain Jaffray of Bermuda. Mme. Norena appeared in the Salzburg Dom Concerts, in a solo recital August 1, in the Brahms Requiem, August 15, and Mozart Requiem, August 29, and sang in Faust and Traviata at Vichy.

GRACE CASTAGNETTA
at a rehearsal at the Lewisohn Stadium, New York. She played the Dohnanyi Variations on a Nursery Tune with the Philharmonic Orchestra under van Hoogstraten. Miss Castagnetta's New York recital is scheduled for Town Hall on November 7.

YELLA PESSL,
harpsichordist, in the garden of the Wolfgangsee near Salzburg. Miss Pessl played her instrument at the concert of August 15 at the Palace of the Archbishop in Salzburg.

S. HUROK
out for a stroll at Vichy. Mr. Hurok is now back in New York, completing arrangements for the American tours of his artists.

EDGAR SCHOFIELD
on vacation with his wife at Block Island, R. I., after completing an active summer session of teaching in New York.



ALEXANDER BRAILOWSKY IN ROME
at the Coliseum during the pianist's recent Italian tour.

ALBERT STOESSEL
en route to Honolulu on the SS. Malolo, following his summer season of conducting at Chautauqua, N. Y.

MR. and MRS. PAUL STOES
on Unter Den Linden in Berlin during their recent European trip.

NADIA REISENBERG,
pianist, and her son Robert in Atlantic Beach, L. I. Miss Reisenberg gives a recital at Town Hall, New York, in November.

EDITH GAUDENZI,
vocal pedagogue of New York in Maine with some of her pupils who studied with her at the New England Music Camp. Mme. Gaudenzi is now in the south before returning to take up work at her New York studio.

MUSICAL COURIER

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Amplification of the foregoing list will be found on page three of this issue. For names and addresses of other American Offices, correspondents and representatives apply at the main office. European addresses will be furnished by the London office.

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The editors will be glad to receive and look over manuscripts for publication. These will not be returned, however, unless accompanied by stamped and addressed envelope. The MUSICAL COURIER does not hold itself responsible for the loss or non-return of contributions.

NEW YORK SEPTEMBER 15, 1937 No. 2947

An American Master Musician

In the passing of Henry Kimball Hadley, this country has suffered an eventfully sad loss, for he ranked outstandingly among America's musical creators. His career was a long and honorable one, but with the fertility and facility still at his command when illness first seized upon him several years ago, one feels that Hadley might long have continued to compose freshly and importantly.

Indeed, fertility, facility and freshness were the unfailing characteristics of his large output in practically every form of musical writing, large and small. No other American composer equalled his many and versatile gifts, which included also a high order of orchestral conducting.

Hadley's formative musical influences began at a period when romantic tendencies ruled the tonal art, and he remained faithful to them throughout his life. His unswerving creed was that of Beauty in expression, and twentieth century deviations in radicalism found no support from him so far as his own practise was concerned. He adhered to accepted tenets of form, harmony, and counterpoint. In all his works, one searches in vain for a single measure of ugliness or even dissonance.

Not that Hadley closed his mind and heart to progress. He lived mentally with every new development in tone, and interestedly watched the revolutionary experiments of the advanced school, but he felt in them nothing that answered to his own fundamental approach to music, and so he remained true to the ideas and ideals of the masters whom he revered most deeply.

Hadley's technic in form, counterpoint and orchestration could well serve as models for some of the younger composers of today, who might also profitably emulate his sense of concord and his flawless taste. In those respects he is a worthy peer of Chadwick, Foote, MacDowell, Parker, although he went beyond them in inventiveness and skill. His symphonies and chamber music are perhaps the most euphonious and finely factured works in the whole American repertoire. They have their own individuality, even though they avoided, on the whole, the suggestion of Indian, Negro, and other sectional pressure. Jazz never seemed to Hadley a typical medium for symphonic expression.

Aside from his composing and conducting, Hadley spent much effort in aiding the cause of American music as such, and in being helpful to American composers and conductors. A man of deep artistic sincerity and earnestness, he also possessed wide understanding of humanity, and had an unusually cheerful and wholesome personality. Those qualities gained for him a wide circle of devoted friends. They and the entire musical world of America join in mourning the demise of an extraordinarily talented and brilliant man.

—o—

A "New" Schumann Concerto

Outstanding among the novelties promised for the coming season is certainly the posthumous violin concerto in D minor of Robert Schumann, which has been kept from the public since 1853, the year of its composition, by a series of unusual circumstances. According to well-authenticated evidence, Schumann penned such a score between September 21 and October 3 of that year before his mind became finally clouded. Several entries concerning it appear in his diaries and correspondence.

Almost before the ink was dry he dispatched it to Joachim, with the hope that he would play it. This, however, never came to pass. The reasons are obscure, as the latter several times expressed admiration for the work in his letters, but also hinted that he was trying to "understand" it and that he found portions of it difficult to play. Perhaps finally the illness and death of the composer may have caused him to refrain.

Be that is it may, Joachim did not play the score, or make it public, but left it among his papers with the express provision in his will that it be not played or published until one hundred years after Schumann's death. This would have made it available only in 1956. Following the demise of the violinist in 1907 it went with his other documents to the Prussian State Library at Berlin. There it has remained, guarded against examination by the general public.

Recently efforts were made by Wilhelm Strecker, head of the publishing firm, B. Schotts Söhne of Mainz, to have the work released. He went so far as to have a "performing" edition prepared by an eminent composer-violinist whose name has not been revealed. However, he had previously consulted with Yehudi Menuhin, sending him the original work on April 7, 1937, "with the request that he express his opinion of the concert-worthiness of the composition." The artist became so enthusiastic about the work, it is said, that he begged the publisher to overcome all obstacles to performances, but insisted also that it be published exactly as written by Schumann. The publisher concurred with the predilection of the young violinist for the original texts of classics.

After many negotiations, all the necessary legal and other obstacles have been overcome. This included reaching agreements with Prof. Georg Schünemann, head of the Berlin State Library Music Division; the consent of Joachim's son, and also of Schumann's eighty-six-year-old daughter, now living in Switzerland, as well as other heirs of those concerned. The score has been rushed through the Schott presses during the present summer. This last creative legacy of Schumann known to exist will be given its world-premiere, with Menuhin appearing as soloist with the St. Louis Symphony Orchestra on November 12, and performances will follow in New York, Boston, Philadelphia, London, Amsterdam, The Hague and Paris.

This is truly a "news" event of the first magnitude, and of supreme interest also to the musical historian. For light will be shed on two very interesting matters: first, the status of the composer's creative faculties at this period, which saw his meetings with Brahms and the publication by Schumann of the famous article acclaiming that one a "genius." There is also the possible influence which the unpublished concerto of Schumann's may have had on Brahms' own work in this form, published a quarter of a century later. To emphasize the "parallels" which Menuhin believes exist between these scores, he will play the two concertos on the same program. That will provide no little opportunity for musical sleuths to spy out real or fancied derivations.

That Brahms would deliberately have borrowed from the work of his dead confrère is hardly thinkable. Nor is it likely that Joachim, in assisting Brahms to revise his concerto so as to make it more violinistic, would have incorporated any passages from the Schumann MS. in his drawer. The verdict probably to be reached after these comparisons will be that each composer was authentically himself, but that some similarity at times exists in their thought and even idiom. After all, they were both children of their time, the Romantic era, and each partook of the German soul of a richer and fairer day.

—o—

Red Letter Dates

Some of the musical birthday anniversaries worth noting this autumn are the following:

Emil von Sauer, b. October 8, 1862.
Paganini, b. October 27, 1782.
Donizetti, b. November 29, 1797.
Ernst Toch, b. December 7, 1887.
Cèsar Franck, b. December 10, 1822.
Moriz Rosenthal, b. December 18, 1862.
Bronislaw Huberman, b. December 19, 1882.

Death anniversaries to be marked include those of:

Edvard Grieg, d. September 4, 1907.
Mendelssohn, d. November 4, 1847.
Josef Wieniawski, d. November 11, 1912.
Gluck, d. November 15, 1787.
Antonio Stradivari, d. December 18, 1737.

Four of these eminent figures are fortunately still delighting us with their art. Congratulations are hereby extended to Von Sauer, Rosenthal, Huberman and Toch, who in various ways have enriched the musical scene.

—o—

Outdoor Musical Havens Increase

The movement to take music to the outdoors has had important developments in the summer just closed. Just as the drama moved into the country and established a large number of centres of the sort in recent years, a new prestige is now attached to several of these permanent musical establishments for the hot months.

Perhaps the most impressive showing has been made by the Berkshire Symphonic Festival, held at Tanglewood, an estate between Lenox and Stockbridge, Mass., for the fourth season. Here on ground permanently donated for the purpose, the festival committee hopes to erect a structure to house the Boston Symphony's annual outdoor series. A campaign has been set in progress to realize $100,000 by popular donation for this purpose.

In Silvermine, Conn., a festival concert given this year for the first time by players of the New York Philharmonic Orchestra under Jose Iturbi, is to be extended next season into a series of three events. Here a dell with picturesque setting provides a natural amphitheatre which has been selected by the Silvermine Guild of Artists as a permanent spot for Starlight Festivals.

Numerous older centres throughout the country have provided the annual offerings of symphonic, operatic, ballet and other music, as usual, this summer. Their achievements are in no sense dimmed by repetition, but the success of new ventures of the sort is doubly encouraging when the public demonstrates response to beauties of Nature and of art so subtly and agreeably blended.

VARIATIONS

By Leonard Liebling

A letter from Joseph Sandburg, of Boston, Mass., reprimands me for devoting so much space in this department "to the transitory rather than the static phases and aspects of musical art."

The same rebuke has come to my desk several times before, and I remember that I answered it at length on one occasion. Being on vacation just now, I have no files at hand to look up what I wrote then.

As nearly as I can remember, I set forth patiently that Variations is primarily dedicated to myself as a kind of playground, where I may report upon the odd and humorous persons and happenings in music, as a relief from handling more serious matters on the editorial and other weighty pages of the Musical Courier. Also I added that no reader with mind too ponderously organized and attuned is under any law to peruse this page if he does not desire to do so.

While that should be sufficient explanation for Mr. Sandburg, it set me nevertheless to examining my own mental processes once more. The result is the same as heretofore. I find no conscientious scruples that make me regret my past course, or prompt me to alter it in the future.

There are many persons who do not regard me as a music critic, and their opinion suits me admirably. I prefer to be, and to be known as, a musical commentator. The pontifical attitude in tonal matters is one of the things that this department especially loves to prick and ridicule.

When the New York American some thirteen years ago asked me to take charge of its musical department, I had an introductory interview with Mr. Merrall, the managing editor, and Arthur Brisbane, the nominal editor-in-chief, both now gone to the eternal reward of all good newspapermen.

"I don't think that I am the man you desire," I said.

"Why not?" asked Brisbane.

"Because I am not a regular music critic."

"That is exactly why we wish to have you," he answered.

I looked upon Brisbane's paradox as a high compliment, and tried to live up to it during the twelve years or so of my connection with the American.

When I left Merrall and Brisbane at the end of our first meeting, the latter called to me as I reached the door, "Remember, the fewer 'B minors' and 'counterpoints' and the more personalities and human interest, the better we'll like it—and so will your readers." There spoke the perfect journalist with deep knowledge of his profession and of the public.

* * *

The more I think about the static phases of music, the more I am convinced that no one is able to prophesy them successfully, or even to determine them contemporaneously. Long experience in the field shows me that, strictly speaking, there are no static conditions in music; and that they present a different picture to each generation and its music lovers and critics. In fact, even in a single generation estimates are varied and generally far apart. No one conversant with musical history need be told that such divergences have existed since tone first came into ordered artistic form, and exist also today concerning the newest compositions. It is not necessary, either, to cite what composers in all times have thought of one another's abilities, or the lack of them.

In my own day I have seen great numbers of so-called classical works grow stale and unprofitable, and at least as many romantic examples practically disappear altogether. I have observed, also, Bach confined to the ken of connoisseurs, and then emerge into universal favor; Brahms called dry and his orchestration dull, only to be a popular idol today; Strauss berated unmercifully as a radical and now catalogued as conventional; Stravinsky regarded as the inspired pathfinder for new directions in music, later "go back to Bach", and at present scolded as an old-fashioned practitioner; Tschaikowsky once hailed jubilantly by all the world, these days scorned as a flashy emotionalist; Debussy—but no further examples are needed to prove the point. The whole thing appears to be a jigsaw procession going one step forward and two backward.

Read the books published about music twenty-five years ago and (if those tomes are still in print) marvel at much of their musty content and their many dictatorial inferences and theories, since fallen by the wayside.

Musical critics and essayists seem forever to be trying to read meanings into compositions which their creators never had in mind, as they nearly always were occupied not with devising systems, but with writing music as such. "A belated Romanticist," "A link between Romanticism and Modernism," "A Neo-Classic," "A Pan-diatonist," etc. (Some of those tagged with the classifications have not accepted them.) Haydn did not know that he was serving as a "forerunner for Mozart," any more than Mozart realized that he was "a stepping-stone for Beethoven." Like "Ole Man River," in the song by Jerome Kern, they just kept rolling along, doing their great work, and caring nothing about the catalogue into which they were to be filed by the musicologists and critics.

* * *

I am not much impressed by Mr. Sandburg's static kind of newspaper writers. I have repeatedly seen them influenced by passing sensationalism, as though they belonged to the most naive of the musical followers. Give them the choice between hearing a performance of Bach's St. Matthew's Passion and Rosa Ponselle's debut in a new role at the Metropolitan, and you will find them at the latter. That is proper, too, where daily journals are concerned; Bach's St. Matthew has not been news since 1829, when Mendelssohn exhumed the score in Berlin.

For me, the seemingly static music is by Palestrina, Bach, Handel, Gluck, Chopin, Scarlatti, Purcell, Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms, Wagner, Strauss, Debussy (and a few examples of the lesser masters), and there my list ends. I admit that I can write nothing new about them, and I am sorry to say that I have found nothing new written about them in the hundreds of books, and essays, and reviews of the past twenty-five years or more. The static writers have fully lived up to their reputation by remaining stationary.

* * *

I do not think that I am a reactionary, for my ear and mind are ever ready to listen to the newer music. Which of it is to become static, I do not know, and I refuse to guess. My preference goes to scattered pages by Stravinsky, Prokofieff, Granados, Rimsky-Korsakoff, Scriabine, Shostakovitch, d'Indy, Sibelius, Delius, Vaughan Williams, Berners, Holst, Hindemith, Satie, Poulenc, Milhaud, Griffes, Taylor, Rachmaninoff, Dohnanyi, Moussorgsky, Bax, Honegger, Albeniz, Ravel, Mahler, Bruckner, Rieti, Respighi, Hanson, Hadley, MacDowell, Kelley, Lalo, Sessions, Ruggles, Harris, Sowerby, Elgar, Copland, de Falla, Malipiero, Loeffler, Bloch, Bridge, Ireland, Kodaly, and possibly several dozen more.

Perhaps I should add (to my shame, the extremists might say) that I can stomach only shreds of Schönberg, Berg and Bartok, and that I still like the violin music of Bruch, Wieniawski, Vieuxtemps, Paganini and Saint-Saëns, the piano concertos of Liszt, Rubinstein and Grieg, the symphonies of Tschaikowsky and Mendelssohn, Dvorak's New World, Franck's symphony, the operas of Puccini, and even "Pagliacci," "Cavalleria Rusticana," and a number of keyboard pieces by Rubinstein and Moszkowski. Now let the axe fall on my rapidly grizzling pate.

* * *

The following were overheard at the I.S.C.M. Festival in Paris:

Soprano to Monsieur: "Why didn't you come to my concert?"

Monsieur: "How do you know I didn't?"

First Young Man, after performance of Nonet, by Karel Reiner, of Prague: "Why bother to do anything like that?"

Second Young Man: "You'd have to go to Czechoslovakia for the answer."

"What a laborious concert!"

"Yes, but you know the Bible says that in all labor there is profit."

"True! But did the Bible make allowance for the overhead in boredom?" I. S.

* * *

"Bugs" Baer, humorist of the New York American-Evening Journal, writes that "a soprano of the Metropolitan Opera says she would like to climb an apple tree and sing like a bird," and then the funny man pokes a column of jibes at the lady's wish and calls her a "saprano." Evidently he has never heard of Wagner's Forest Bird.

* * *

If it means anything, the Tschaikowsky Cycle led by Eugene Plotnikoff (Federal Symphony Orchestra) in New York last month drew the largest audiences attracted to the Theater of Music since our government started its WPA concerts in the metropolis.

* * *

New York, June 16, 1937.

Dear Variations:

I notice that you occasionally publish original poetry. If no one else has thought of the following radio odes before me, may I have the honor of seeing them on your valued page?

What is dhumba
Than a Rhumba?

Who'll be bouncers
For announcers?

To female baritones—
Accursed be their bones!

A plague upon the jests,
Of all the comedian pests!

Could one be more deeply pained
Than when music is explained?

My spirit balks
At selling talks.

Now I lay me down to sleep.
I pray the Lord my soul to keep.
For if I die before I wake,
No crooners more will make me quake.

There's nothing left to ease my tragic trial,
Unless some first-class orchestra I dial.

Very, very truly yours,

A. KENT.

* * *

Frightful news, with possible dire consequences, is issued by a musical instrument firm: "The ukulele is staging a comeback on the basis of 'eye appeal', and will be placed on the market in delicate pastel shades and in a variety of designs."

* * *

King George of England, vacationing at Balmoral Castle, banned all jazz music, and regaled himself and his family and guests with programs played by Scotch pipers. As it were, substituting the Scottish fling for the American swing.

* * *

In an editorial a few weeks ago, called Remembering Joseffy, I wrote that Moriz Rosenthal was one of Joseffy's mentors. Of course, the opposite was the case; Rosenthal studied with Joseffy when the former was thirteen years old, and the latter twenty-three.

* * *

From the Detroit News: "One of the briefer musical criticisms appeared in the paper back home: 'An amateur string quartet played Brahms here last evening. Brahms lost.'"

I SEE THAT

Armand Tokatyan sailed recently to appear in a three weeks' opera season at Caracas, Venezuela, under the auspices of the South American government. He will sing in La Boheme, Carmen, Rigoletto, Madam Butterfly, Tosca and The Barber of Seville.

* * *

Arthur Loesser spent the first part of his holiday at his summer home on Cayuga Lake, and then went on a hiking tour in Colorado with Mrs. Loesser. The pianist returned to Cleveland this month.

* * *

Mildred Dilling, American harpist, played a television recital on September 14 for the British Broadcasting Corporation in London.

* * *

Edythe J. Magee, voice teacher, has returned from the West to reopen her New York studio.

* * *

Paul Stoes, manager of musicians, and Mrs. Stoes have returned from Europe, where Mr. Stoes was engaging artists.

* * *

Arthur Michaud has been appointed vocal director and teacher in charge for the National Talent Pictures Corp. of Hollywood. Mr. Michaud is a teacher of voice and author of Physiology Applied to Vocal Training.

* * *

Esperanza Garrigue, vocal teacher, has returned to her New York studio after a vacation spent at Point Pleasant Beach, N. J., Newport, R. I., and Cape Cod.

* * *

Felix Salmond, cellist, will be a guest soloist with the Cincinnati Symphony Orchestra and give joint recitals with Georges Enesco. Mr. Salmond sails for the Continent in March, 1938, to tour the Scandinavian countries as well as England, returning to this country in June.

* * *

Raymond Bauman, pianist, accompanist, teacher, has resumed activities for the season at his Sherman Square Studios, New York.

Emma A. Dambmann, contralto and vocal teacher, spent the summer in Shelter Harbor, Westerly, R. I. A motor trip in Canada precedes the resumption of her vocal instruction at her New York studio.

* * *

Hazel Griggs, pianist and teacher, presented Waldemar Hille, pianist, and Zella Gentry, soprano, in a musicale at her home in Riverdale, N. Y., recently. Mr. Hille is director of music at Elmhurst, Ill., College, now on leave of absence. He made his debut at a Town Hall, New York, recital last season, also appearing at Steinway Hall and at Hotel Des Artistes. Miss Gentry has been soloist at Christ P. E. Church, St. Louis, and has appeared in Europe.

* * *

Dorothea Lawrence, soprano, has returned from a Middle-West trip, during which she was heard in radio broadcast from Chicago. Miss Lawrence's concert engagements for the season will commence with appearances at Columbia University and Chicago where she will be heard in recital.

OBITUARY

Attilio Brugnoli

BOLZANO.—Attilio Brugnoli, eminent Italian musician, died here on July 10. Maestro Brugnoli, who held the chair of piano at the Florence Conservatory, had gone to Bolzano as ministerial commissioner for the examinations of the school of music in that city.

Born seventy-five years ago in Rome, Signor Brugnoli dedicated himself to the study of music and was classified first in the international Rubinstein competition open to pianist-composers, held in Paris in 1905. He later held the chair of piano instructor at Parma, subsequently at Naples and Rome, until, in 1921, he was appointed to the same office in the Cherubini Conservatory of Florence.

He was the author of a treatise, Dinamica Pianistica, and he made many editions of the keyboard works of composers (especially Chopin). As secretary of the Fascist Syndicate of the Musicians of Tuscany, he rendered signal service to contemporary music and musicians through his organization of programs of new music and of Concerts for Concertisti Esordiente.

D. N. L.

Dr. Henry T. Fleck

Dr. Henry T. Fleck, for many years head of the department of music at Hunter College, New York City, died at Rockaway Beach, near New York, on September 6. He was seventy-four years old, and had been spending the summer with his sons, Harry and Donald Fleck.

Dr. Fleck was born in Buffalo, N. Y., and graduated from Upper Canada College in Toronto. He was president of the Peekskill Conservatory of Music and conductor of the Haarlem Philharmonic Society for some years. In 1900 he was appointed professor of music at Hunter College, a post which he held for thirty-three years. He began lecture courses on the music of Wagner, Grieg and Dvorak in 1908, which gained much popularity and led to the granting of academic credits in music at Hunter. In 1918 he organized a series which later became the Lewisohn Free Chamber Music Concerts, given weekly at the college by various string ensembles and broadcast, with talks by Dr. Fleck. He had also in 1895 organized the Junior Philharmonic Society, which gave concerts every season. He was the chairman of the New York State Liberty Loan Educational Department during the war, and in this capacity organized the first concert given in the Lewisohn Stadium, New York, with Victor Herbert as conductor. Dr. Fleck had composed chamber, orchestral, piano, vocal and other music. He held an honorary degree of LL.D. from Lincoln Memorial University, and was president of the American Art Education Society. He was a member of the Lambs and Lotos Clubs of New York. Surviving are his two sons and a daughter, Marie.

Ruth Julian Kennard

Ruth Julian Kennard, of New York, pianist, and specialist in teaching this instrument to children, died at Tuscumbia, Ala., recently, while on a visit to her mother, Mrs. Owen Julian. Mrs. Kennard was a native of Tuscumbia and studied music at St. Katherine's School, Bolivar, and at the Cincinnati Conservatory of Music. She maintained a studio in Carnegie Hall, New York, for several years. She is survived by her husband, William Hanson Kennard, her mother, three brothers and other relatives.

Mrs. Weda Addicks

PHILADELPHIA.—Mrs. Weda Cook Addicks a former concert singer and lecturer on music, died in Presbyterian Hospital, August 27, at the age of seventy-nine. Born in Camden, N. J., she was a friend of Walt Whitman and composed a setting for his Captain, My Captain. She is survived by her husband, Stanley Addicks, former organist of the First Presbyterian Church, Germantown, Pa., and a son Allen. S. K.

Colin McKenzie

EDINBURGH.—Colin McKenzie, distinguished Edinburgh musician, died here on July 15. Mr. McKenzie, who was in his seventy-sixth year, was a violinist and viola player of high attainments. He studied in Frankfort under Hugo Heerman and later in Manchester under Willy Hess. Settling in Edinburgh as a teacher and violin soloist. he founded the Edinburgh String Quartet. He taught violin for twenty-six years in Fettes College, one of the leading public schools in Britain. W. S.

Mrs. Norman Griffith

UTICA, N. Y.—Mrs. Edith Norton Reusswig Griffith of Utica and New York died on September 2 at the age of sixty-five. Mrs. Griffith was a musician and patron of music. She is said to have discovered Anna Case. Mrs. Griffith herself was a violinist and singer. She was married twice, her first husband being Henry William Reusswig of Somerville, N. J., who died in 1908. In 1915 she was married to Norman J. Griffith of Utica, who died in 1929. She is survived by two sons of the first marriage and a daughter of the second.

W. L.

William Henry Speer

LONDON.—William Henry Speer, seventy-three, organist, conductor and composer, died recently. Mr. Speer had served as organist of Bexhill Parish Church, conducted choral societies in St. Albans, Bexhill and London, and was the composer of choral settings of The Jackdaw of Rheims, The Lay of St. Cuthbert and a symphony in E flat. The symphony was introduced at Bournemouth and subsequently performed several times. I. S.

Alfred Wooler

SCRANTON, PA.—Alfred Wooler, composer and singer, died on August 7 at his summer home on Lake Winola. Mr. Wooler was born in Yorkshire, England, seventy years ago. He had formerly lived at Buffalo, Jamestown and Estown, N. Y.; Lakeland, Fla., and Lake Winola, Pa. He was the composer of many sacred and secular songs, duets and piano works. He had been tenor soloist of Elm Park Church.

P. S.

Annie Gray

EDINBURGH.—Annie Gray, noted singer, interpreter of Scots Songs and teacher of singing, who in private life was Mrs. A. C. Wade, died on July 25. Her recitals and song-lectures during a long life, have made history in the realm of Scottish art. Madame Gray gave a command performance before Queen Victoria at Balmoral Castle, and toured in America. W. S.

Jan Zwart

ZAANDAM, HOLLAND.—Jan Zwart, organist and composer, died here on July 13. A pupil of Hendrik de Vries at S. Laurens, Rotterdam, Mr. Zwart helped to raise the standard of Protestant church music. He also gave organ recitals of the standard literature of the instrument. In 1925 he gave the first broadcast organ recital in Holland. His compositions, based on Dutch traditional and church chorales, are widely used in Holland. I. S.

Don Pietro Magri

OROPA.—Don Pietro Magri, one of Italy's most eminent composers of sacred music, died recently at Oropa, near Biella (Province of Turin). He was born at Vigarano Mainarda (Ferrara) in 1873. D. N. L.

Hermann Bachmann

BERLIN.—Hermann Bachmann, opera singer, died here at the age of seventy-five. He was for over thirty years a member of the Berlin Opera, and since 1921 filled the post of *regisseur* at the State Opera.

I. S.

Werner von Siemens

BERLIN.—Werner von Siemens, known here as orchestra conductor of talent, and for his work in many branches of musical endeavor, died at the age of fifty-three.

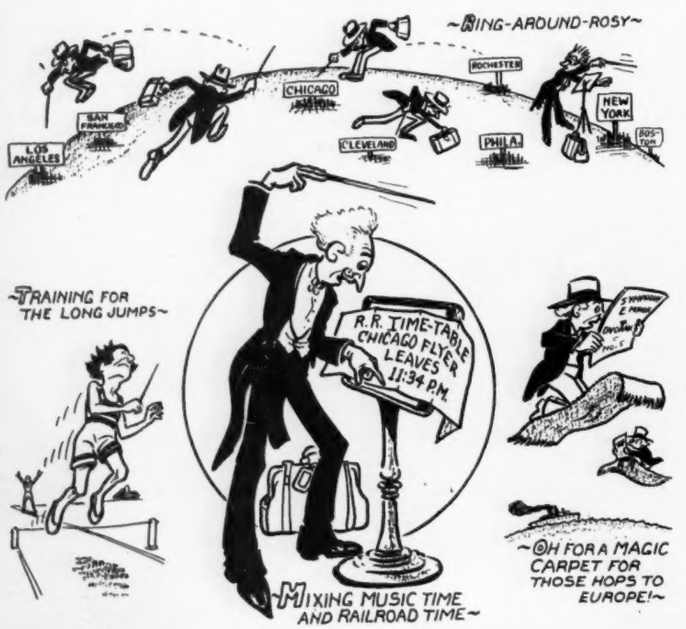
I. S.

Luise Hirth

BERLIN.—Luise Hirth, celebrated concert singer, died here after a long illness, at the age of fifty-nine. I. S.

Rudolf Linnemann

LEIPSIC.—Rudolf Linnemann, business manager of the Kistner and Siegel Music Publishing House, died here at the age of sixty-six. I. S.



(Cartoon by Hy Gage).

WHAT GUEST CONDUCTORS HAVE HAD TO DO THIS SUMMER.

Foreign News in Brief

Lehmann Officer in Honor Legion

VIENNA.—The French Minister to Austria, Ernest Puaux, conferred the decoration of the Officer of the French Legion of Honor on Lotte Lehmann after the last performance of Fidelio at the Salzburg Music Festival this week. A reception was held in Mme. Lehmann's honor following the performance.

Following the close of the Salzburg Festival Mme. Lehmann will sing for a month at the Staatsoper in Vienna, give recitals in Paris and in London, and return to this country in October.

Puccini Theatre Opened

RHODES.—A new theatre, seating 1,200 and named after Giacomo Puccini, was inaugurated here recently. The initial performance, attended by the Duke and Duchess of Aosta, was Puccini's Madam Butterfly, with Maestro De Vecchi conducting and Rosetta Pampanini in the title role.
D. N. L.

Monument for Muzio

ROME.—An international subscription has been opened in Rome to raise a monument at Verona to the singer, Claudia Muzio, who died last year. D. N. L.

Verona Arena Thronged

VERONA.—The lyric season in the Arena has opened and is proceeding with success before enthusiastic audiences. The first performance (Boito's Mefistofele) was heard by more than 15,000 spectators. Tosca and Turandot have also been given. D. N. L.

Rouché Decorated

PARIS.—Jacques Rouché, general director of the National lyrical theatres of France, has received the "grand cordon" decoration of the Crown of Rumania.
I. S.

Music in Antique Theatre

ORANGE, FRANCE.—The Antique Theatre of Orange, one of the finest Roman monuments in existence, has this summer been the scene of a high-standard and successful international theatrical and musical festival. The repertoire comprised Die Walküre (Wagner), Le Roi d'Ys (Lalo), Damnation de Faust (Berlioz), Laure et Petrarque (Ripert and Reynaldo Hahn), Julius Caesar (Shakespeare), Aïda (Verdi) and the Berlioz Requiem. Paul Paray conducted, the orchestra being the Colonne from Paris. Outstanding among the artists on the stage were Marjorie Lawrence, André Pernet, René Maison, Germaine Hoerner, Ninon Vallin, Renée Gilly, Muratore, and Luccioni. I. S.

Hüe Heads Composers' Society

PARIS.—Georges Hüe, French composer, has been unanimously elected President of Honor of the Society of Authors and Composers, replacing the late Gabriel Pierné.
I. S.

Vierne's Successor Named

PARIS.—Comte Léonce de Saint-Martin has been appointed to the organ vacancy at Notre-Dame, caused by the death of Vierne. I. S.

Madrigals at Nottingham

NOTTINGHAM, ENGLAND.—A descriptive talk on Elizabethan madrigals was given by William Woolley, and as illustrations thirteen madrigals and two ballets by eleven composers were provided by the William Woolley Choral Society.

Toscanini Conducts at Oxford

OXFORD, ENGLAND.—On June 8, Toscanini, with an orchestra of seventy-five lent by the BBC, gave a concert in the New Theatre, the event being "a gesture of goodwill" towards the university. The proceeds of the concert went to the Oxford University Appeal Fund. Toscanini led L'Italiana in Algeri Overture (Rossini), Pastoral Symphony (Beethoven) and C minor symphony (Brahms).

Reading Choral List

READING, ENGLAND.—Dr. W. K. Stanton, who is leaving Reading to take up an appointment with the BBC, conducted the University Choral Society and Orchestra in a performance of Flourish for a Coronation, by Vaughan Williams, The Spacious Firmament on High, a double motet by W. K. Stanton and Hymn of Praise by Mendelssohn.

Harlech Does Bach

HARLECH.—At Coleg Harlech (a college for short terms of study by industrial students) Bide With Us, by Bach, was given by the choir with augmented orchestra, Graham Thomas conducting.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1937

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

SEPTEMBER

May 16 to end of September	Oetigheim (near Baden-Baden)	Open-air Performances of Schiller's Die Jungfrau von Orleans
May to October	Paris	Musical, Operatic, Ballet and Theatrical Galas in Connection with 1937 Exhibition
July 15 to September 15	Siena	Special Musical Performances
August 7 to October 2	London	Queens Hall Promenade Concerts
September 10 to 30	Lucca	Three Weeks' Festival Celebrations of The Holy Cross
September 21 to October 4	Perugia and Assisi	Sagra Musicale dell'Umbria

OCTOBER

October 1 to 3	Kassel	Music Days of the German Work Circle for Home Music
October 5 to 9	Leeds	Triennial Music Festival

AMERICAN FESTIVALS

May 21 to October 15	Buenos Aires	Colon International Opera Season
September 5 to 18	Saratoga Springs, N. Y.	Music Festival
October 4 to 9	Worcester, Mass.	Worcester Festival

Maroncelli Works Unearthed

BERGAMO.—An interesting discovery was made here during July when, in the Communal Library, a small brochure consisting of thirty-four sheets which make up the score of a Cum Sanctu Spiritu, and an Incarnatus, bearing the signature of Pietro Maroncelli, was brought to light.

Pietro Maroncelli, the companion of the patriotic Silvio Pellico in the prison of Spielberg, was a musician as well as man of letters, and the special interest of the present discovery lies in the fact that no trace of his musical compositions had hitherto been found, even among the papers which his wife and daughter presented to the Municipality of Milan. D. N. L.

Princely Composer

NORDERNEY, GERMANY.—The concert hall of the Kur-hotel was packed when Prince Joachim Albrecht of Prussia, the ex-Kaiser's cousin, appeared here on the concert stage. The Prince, who is known in Germany as a composer of talent, conducted the orchestra of the Kurbad Hessen through a list of his works, a Notturno-Suite, in the style of his ancestor Frederick the Great, being particularly impressive. In addition to his conducting and composing, the Prince also plays the cello.

University Hears Classics

OXFORD, ENGLAND.—Beethoven's Mass in D was given two performances by the Bach Choir and the Oxford Orchestral Society, under Dr. Thomas Armstrong. Mary Hamlin, Kathleen Whitlock, Peter Pears and Frederick Wade were the soloists, Dr. Sydney Watson the organist. Nisi Dominus by Handel and My Heart is Inditing by Purcell were also performed.

Artists at Heidelberg

HEIDELBERG.—Walter Gieseking, pianist, won success for his performance of the Schumann concerto with the State Orchestra, Overhoff conducting. At another concert, Georg Kulenkampff, violinist, and Willhelm Kempff, pianist, were admired for their interpretation of sonatas by Beethoven and Reger and Liedfantasie by Schubert.
R. P.

Mottl Prize Awarded

MUNICH.—Franz Schmidtner, violinist, from Prof. W. Stross' master class, has won the Felix Mottl Prize for 1937.

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Scotland Opens New Schools

Faculty Scholarship Founded at Edinburgh University—Opera Board at Odds

EDINBURGH.—Summer schools of music are at present in full activity. One was opened in Inverness during the month by Lady McEwen, the wife of the Principal of the Royal Academy of Music, London. Another has been opened in Edinburgh for conductors of rural choirs. H. Wiseman, the musical director of the Edinburgh Committee, in the course of a lecture there, stated that there was more bad music in churches than anywhere else and has thereby caused many organists, choirmasters and church committees to reconsider, revise and reform.

FACULTY SCHOLARSHIP

The late Marjorie Watson, who died recently, bequeathed to the University of Edinburgh a Stradivarius violin. This has been sold and the proceeds have been applied to the endowment of a scholarship in the faculty of music at that university. It has been designated the Marjorie Watson Scholarship and it is to be open to students in the faculty intending to graduate therein, and to graduates of not more than one year's standing. The holder will be required to continue his or her studies in the faculty during the tenure of the scholarship which, normally, will not be of more than two years' duration.

FUNDS FOR OPERA

A difference has arisen within the Board of Edinburgh Trustees of the Imperial League of Opera regarding the question of how the funds should be spent. The general view is that they should be used for the establishment of a permanent opera. If that view is upheld, the chances are that Edinburgh will have to go operaless until the funds have very materially increased. At present the income is used to make it possible for the Covent Garden, or other touring companies, to give an annual season in that city. WILLIAM SAUNDERS.

Haubiel Works Demonstrated

Florence Morey, soprano, gave a demonstration of Charles Haubiel's Mother Goose Songs for Dr. Peter Dykema's class at Teachers College, Columbia University, New York, July 23.

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Ruth Shaffner to Teach at Drew Seminary

Ruth Shaffner, American soprano, has been appointed as a member of the faculty of Drew Seminary for Girls at Carmel,

RUTH SHAFFNER

N. Y. Miss Shaffner will have charge of all private voice work, the glee club and a choral group, and other vocal studies. Dr. Herbert Wright is the president of Drew.

Miss Shaffner also continues her teaching in New York and her concert work. She returns to her New York studio permanently in October.

Houston Recital Series Arranged

Notables to Appear in Civic Concert Course

HOUSTON, TEXAS.—Edna W. Saunders will present in the Houston Civic Course this season, Nathan Milstein, Jose Iturbi, Kirsten Flagstad, and the St. Louis Symphony Orchestra, under the leadership of Vladimir Golschmann. The first artist of the season to appear with the Houston Symphony Society will be Gregor Piatigorsky. The Symphony Orchestra is hoping to add new laurels to its list of achievements—achievements which speak for the untiring efforts of many who have worked to build up and keep alive the best in music here.

Edward D. Gammons of Cohasset, Mass., has accepted the position of organist, and choir director of Christ Episcopal Church. He is selecting young musicians to be added to the choir. His work this season will emphasize and build up the boys' choir.

Margaret Smith, daughter of Mr. and Mrs. Joseph S. Smith, will study at the Institute of Musical Art of the Juilliard School of Music, New York.

K. B. M.

Grand Rapids Player Quits Organist's Post

GRAND RAPIDS, MICH.—Paul Humiston, who has been the organist and choirmaster for nine years at East Congregational church, has resigned from that post, and has accepted a position at St. Paul's Episcopal church at Marshall, Mich.

Mr. and Mrs. Eugene Phillips entertained at their new home studio with a musicale in honor of Dorothy Miller Duckwitz, pianist, and her artist pupil, Mary Beveridge. The guests of honor presented an interesting program to about fifty guests.

Two former local boys will present programs before the St. Cecilia Society this year. They are Walter Blodgett of Cleveland who gives an organ recital and Richard Johnson, pianist, of Ann Arbor, who offers the opening recital. Other attractions for the current year are the Kolisch String Quartet; Ria Ginster, soprano; Vronski and Babin in a two piano recital; and Douglas Tweedy, baritone. Mrs. Eugene Phillips is president of the society, and Mrs. Frank Lusk is chairman of the program committee.

H. B. R.

Rosina and Josef Lhevinne in Colorado Springs Recital

COLORADO SPRINGS, COLO.—A recital was given recently at the Fine Arts Center here by Rosina and Josef Lhevinne. The noted two-pianists won an ovation from the large audience for their artistic playing of works of Mozart, Chopin, Strauss and others. The flowing tone, balance and unity that distinguishes this renowned team were in evidence throughout the program.

G. W.

Winifred Cecil Engaged for La Scala

Winifred Cecil, American soprano, has signed a contract with La Scala Opera Company in Milan, Italy. Miss Cecil remains in Italy during the rest of the year for opera and recital engagements. During the summer she has has been studying and coaching with Franco Ghione of La Scala, the Detroit Symphony Orchestra and the Detroit Civic Opera.

Photo © Harlip

GEORG VON HARTEN

PIANIST

GEORG VON HARTEN, Baltic-Russian pianist, who is opening his 1937-1938 season in London, October 21, at which time he will play the E major concerto and the C major double concerto with orchestra, spent his childhood in Russia and Poland. During the World War he lived on a remote island in the Baltic Sea. Towards the end of the Russian Revolution, his parents' home was raided by the Bolsheviks, and the family escaped with little more than their lives and finally settled in the Free City of Dantzig. Von Harten started playing the violin at the age of six, but soon gave up this instrument in favor of the piano, playing for the first time in public at the age of twelve. After the War he studied music in Germany, Austria, and Switzerland. He is a pupil of Josef Pembaur and Moritz Rosenthal.

During the last few years Georg von Harten has given concerts in England, Sweden, Germany, Holland, Belgium, Switzerland, Austria, Poland, and other countries. He has, in addition to his recitals, appeared as soloist with leading orchestras. He is under the management of Messrs. Ibbs & Tillett, 124 Wigmore St., London, W. 1. His orchestra repertoire includes all the piano concertos by Bach, Beethoven, and Brahms, some by Mozart, and the modern concerto by the Austrian composer, Rudolf Kattnigg, while his recital programs include most of the masterpieces of piano literature.

Music Thriving in Heart of Africa

American Mission at Assuit Aids Appreciation—Cairo Scene of Numerous Concerts

CAIRO.—Far from Cairo, about 500 miles in the heart of Africa, the American Mission at Assuit is doing wonders for the appreciation of music. During years of real pioneer work, Ulrika Liggit has succeeded in making a large number of Egyptians interested in western music. Under Miss Liggitt's inspired direction, it was possible to give Fans and Lanterns, operetta by Lacey and Marzo, as well as parts of the Messiah by Handel. This year the purchase of a grand piano was made possible by gifts and collections by the American Mission. Dora Willner, soprano, and the writer of these lines had the joy of giving the opening concert.

RESPIGHI MEMORIALIZED

In memory of Ottrino Respighi, an orchestral concert was organized by the Italian colony of Cairo and the Society for Modern Italian Art. The Overture to Belfagor; the charming Gli Uccelli suite; and the symphonic poems Fountains of Rome and Pines of Rome, gave evidence of how much Respighi has enriched contemporary orchestral literature. Antonia Ysaia was the applauded soloist in three lyrics for soprano and orchestra. The program was skillfuly and understandingly conducted by Elia Ysaia.

MOZART PROGRAM

An all-Mozart program, conducted by Josef Huettel, was given by the Broadcasting Orchestra in honor of the third birthday of the Egyptian Radio Station. The list opened with concerto in A major, Gerhard Willner, piano soloist. There followed six Viennese Dances for orchestra, and a first Egyptian performance of a concerto for flute and harp, played by Guido Trapani and Lydia Wrotzka. Finally, the delightful Bastien and Bastienne operetta was presented, charmingly sung by Erna Hart and MM. Oskosdinossian and Vahé.

GONDOLIERS STAGED

A splendid performance of Gilbert and Sullivan's The Gondoliers was presented by the English colony of Cairo. A more artistic performance by amateurs could hardly be possible, due principally to the efforts of R. H. Biggs, conductor, and Major McElrain, producer. Principal roles were excellently sung by Mmes. Reid, Garabedian, Evelyn Dods, D. Hogg, H. Wasserand, D. Weber, and MM. Sandiford, C. Bingham, I. Mac Farlane, G. Wilson and G. Harvey.

One of the most beautiful piano recitals heard in several seasons was given by the young blind Egyptian, Georges Themeli. In a list of Beethoven, Liszt, and Chopin the young artist displayed unusual technical and interpretative finesse, as well as inherent musicality.

GERHARD WILLNER

Radio Highlights

Dialed by M. L. S.

No one disputes the vividness of broadcasts of events of the day, such as the recent Louis-Farr fight the British Coronation, or a New York harbor welcome. To some of us it is more thrilling to listen to the low-down on these things as it occurs than it is to read about it afterward.

The inevitable fly in the ointment is that all such broadcasts are of arranged events. In a radio Utopia, Graham McNamee and his mike will always be on the spot at such unpremeditated excitements as Ernest Hemingway socking Max Eastman in the great battle of he-said-I-had-false-hair-on-my-chest; and the microphone won't be shut down just when things are hotting up in one of the Iturbi-vs.-hot-dogs-and-jazz-tunes crises.

Adorning the air waves of early September was a series of broadcasts from the **Saratoga Spa Music Festival,** a cluster of programs starring American compositions. **F. Charles Adler** conducts. One of the first of these works to greet the listening ear was **Vittorio Giannini's** new Triptych, with **Emily Roosevelt,** soprano soloist. The programs continue into this week. NBC networks.

Fritz Mahler brandished a dynamic baton over the **Columbia Symphony Orchestra** on September 2 (WABC); besides Mozart and Haydn scores, Mr. Mahler gave brilliant account to **Ernest Toch's** Bunte Suite.

A special international broadcast honored the memory of Edvard Grieg on September 4, when **Fridtjof Backer-Gröndahl** was soloist in the concerto for piano and orchestra on September 4 with the orchestra of the **Norsk Rikskringasting** from Oslo (NBC-red network).

Richard Crooks' golden tenor was restored to radio after some months of absence on September 5, when he sang from Portland, Me., on the Magic Key hour of WJZ.

Martinez Oyanguren is on the Tuesday evening must-list of lovers of the concert guitar. He may be dialed on the "Other Americas" broadcasts of NBC through September 21.

A pleasant tonal nightcap is supplied by **Dorothy Ward's** singing on WMCA's Dreamboat Program of Friday evenings (11:00 p. m.).

WQRX's interesting Story of the Song Series had **Rose Dirman,** soprano, for exponent on August 31.

Henry F. Seibert occupied WQRX's wave-length on August 29, giving an organ recital of music by Max Reger, Dubois, J. S. Bach, Purcell Mansfield and Saint-Saëns.

Arnold Eidus, violinist, recently tuned his fiddle as Walter O'Keefe's guest on the Town Hall of the Air program of WEAF.

Leona Knopf, eight year-old pianist, pupil of Mrs. A. Theodore Gaillard, was guest on the Good Will program of August 23, WNYC.

Connecticut Friends of Music Have Third Series

HADDAM, CONN.—Friends of Music of the Lower Connecticut Valley, organized and directed by Ronald Murat, held their

RONALD MURAT

annual series of three concerts in the Haddam Congregational Church. The first, on July 14, was a violin and piano recital by Mr. Murat and Marguerite Valentine, pianist. Beethoven's Kreutzer sonata opened the proceedings, followed by solo groups, Miss Valentine playing Chopin's etude in E major and ballade in A flat major, and pieces of Liszt, Albeniz, Ibert and Scott. Mr. Murat was heard in his own compositions: Pastorale and Danse Bizarre; Kreisler's Praeludium and Allegro and numbers by Gluck, Giardini, Dvorak and Paganini.

On August 6 a chamber music concert engaged the services of the Connvale Quartet assisted by Miss Valentine and Armand Tokatyan, Metropolitan Opera tenor. The instrumental numbers comprised Mozart's trio in E flat and Dvorak's quartet (op. 106), the artists being Messrs. Murat and Vivian (violin), John Demback (viola) and Lucile Van Antwerp (cello). Mr. Tokatyan sang Ombra Mai Fu (Handel); Massenet's Elegie, with violin obbligato by Mr. Demback, and Serrano's Te Quiero for his first group, later returning with Murat's With Rue My Heart Is Laden, and In the Forest, and numbers by Szulc and Leoncavallo. A third concert was given on August 18.

Mr. Murat, who teaches at the Juilliard School of Music in New York, is a musician of the highest ideals, and these concerts (which had capacity audiences) were carefully prepared and presented in keeping with these ideals. Miss Valentine is a pianist who has appeared in recital in Town Hall, New York, and is a pedagogue with prominent pupils to her credit. Mr. Tokatyan offered variety and pleasure to his hearers, the Murat numbers being particularly well received.

G. W.

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Caroline Thomas at Educational Alliance

Caroline Thomas violinist, was soloist with the Greenwich Concert Orchestra (Edgar Schenkman, conductor) on the roof garden of the Educational Alliance, New York, on September 1. The luscious tone and sensitive poetic temperament of Miss Thomas had exposition in the Wieniawski concerto No. 2 in D minor. She won an ovation from the large audience. Orchestral numbers, played excellently by Mr. Schenkman and his men, were by Beethoven, Schubert, Glinka and Skilton.

M. L. S.

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Hollywood Bowl Audience Applauds Madam Butterfly

Chamlee Appears—Reiner, Klemperer and Konoye among Conductors—Heifetz Scores—Act of Walküre Sung

LOS ANGELES.—The operatic highlight of the Bowl season was Madam Butterfly on August 26, as the baton of Carlo Peroni led the orchestra through an impeccable performance. Hizi Koyke gave an exquisite interpretation of the title role. Armando Agnini created a lovely setting, with lighting skillfully arranged by Otto K. Olesen. Frederick Jagel was an awkward Pinkerton, routined but stiff, forcing his high tones. Allan Lindquest made an excellent Goro, Elinor Marlo carried Suzuki well, with a good mezzo voice, Alice Nieto was a sympathetic Kate Pinkerton, and Paul Dennis showed a good bass as the Comissary and Prince Yamadori. The chorus reflected credit on the fine training of their mentor, Hugo Strelitzer, and the offstage effects were timed to a nicety by James K. Guthrie. The largest audience of the season applauded the performance enthusiastically.

CHAMLEE SUBSTITUTES

When Helen Gahagan was unable to sing as scheduled on August 20, Mario Chamlee and George Cehanovsky stepped into the breach at the last moment. Mr. Chamlee scored an ovation with E lucevan le stelle, with Richard Hageman at the piano, and a ballad encore. Cehanovsky was not of Bowl caliber, though he deserves credit for his sportsmanship. The orchestral program under Fritz Reiner was equally disturbed, and the conductor made little effort to exert himself beyond occasional shadow-boxing gestures for the audience's benefit. Ravel's second suite from Daphnis and Chloe was the best performed number, with Berlioz' Roman Carnival Overture, and three Johann Strauss items, at least two too many, completing the program.

KLEMPERER RETURNS

Otto Klemperer returned to the podium on August 24. His inevitable Beethoven offering was the seventh symphony, done sonorously and with infinite respect for the indicated dynamics. Klemperer's own orchestration of two Bach chorales, Sleepers, Wake! and A Mighty Fortress is our God, were finely instrumented, with the devotional atmosphere faithfully preserved. The exquisite traceries of Debussy's Afternoon of a Faun owed much to the clear, sweet singing tone of Anthony Linden's flute. The waltz from Tschaikowsky's serenade for string orchestra sounded trivial and banal after the Debussy work. The overture was from Mozart's Elopement from the Harem, and the conclusion the lively Albeniz Triana in the colorful orchestral dress provided by E. Fernandez Arbos.

HEIFETZ DRAWS THRONG

Jascha Heifetz was accorded a prolonged ovation on his solo appearance, August 27, and the auditors demanded a repetition of the Hora Staccato, played as an encore. His reading of the Tschaikowsky concerto was the acme of perfection, striking a happy mean between the extremes of sentimentality and virtuosity which generally characterize it. The Bizet-Sarasate Carmen Fantasy is one of those musical hybrids conceived in bad taste and supposed to pander to a popular audience; even Heifetz' beautiful interpretations could not make it anything but a musical atrocity. Otto Klemperer was too ponderous in his reading of the Barber of Seville overture, but was in his element in Strauss' Don Juan.

The new concertmaster of the orchestra, Bronislaw Gimpel, scored an immediate success in his first solo appearance, August 31, and proved a virtuoso of the first rank, with appealing tone, satisfactory intonation and superb technic. The Goldmark A minor violin concerto was a vehicle well suited to his lyricism. Klemperer started out with Verdi's Sicilian Vespers, but audiences are becoming more musically educated lately, and its cheap banality was coldly received. He gave a romantic reading of the Mozart Haffner Symphony and his own admirable arrangement for strings of the Bach aria Bist du bei mir from the Notebook for Anna Magdalena Bach scored with effective simplicity and intense sympathy for the original. The much heralded Bolero of Ravel had a soggy reading.

JAPANESE LIST

By far the most lovely ballet of the season was provided by Michio Ito on August 19 in a concert directed by Viscount Hidemaro Konoye. Etenraku, translated as The Music Coming Through the Heavens, was based upon very ancient Japanese court music, effectively orchestrated by Konoye, and translated into dignified and typically Nipponese postures by Ito. Costumes were richly colorful and the dancing imbued with stately charm. Veering then to the occident Ito provided a simple waltz to the Blue Danube presented by some thirty couples clad in contrasting shades of blue, whose figurations moved with exquisite grace across the wide stage. Folding screens across the front of the shell provided the most ingenious and artistic background yet used for such an occasion. Konoye proved himself a conductor of real merit and ability, offering the overture to Glinka's Ruslan and Ludmilla, Moussorgsky's Night on a Bald Mountain, and an excellent reading of the Dvorak New World Symphony.

EDITH KNOX SCORES

As soloist on September 2, Edith Knox commendably chose the path of musicianship rather than showmanship by playing the Ravel concerto. A luscious tone and impeccable technic gave her every variety of mood from pensiveness to brilliance. In response to prolonged demands for an encore, she gave the Debussy A minor prelude wherein her virtuosity was more clearly discernible by the public. Efrem Kurtz conducted with authority and aplomb, starting with the overture to Weber's Oberon, and continuing with the Haydn symphony (No. 13) in G major. He provided a splendidly balanced background for soloist and ballet. Theodore Kosloff's presentation of Stravinsky's Petrouchka was resplendent with bright hues in the lovely costumes of the carnival crowd. Paul Godkin danced Petrouchka very well, Lisa Maslova made a charming doll, and the Moor was competently given by Allan Cooke, with Victor Wojciechowski completely adequate to the role of the Charlatan. It was a gay picture, though

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one better suited to indoor than to Bowl presentation.

ALL-WAGNER

The season concluded September 3 with an all-Wagner concert under the baton of Otto Klemperer. The prelude and Love Death from Tristan and Isolde was given a lovely and romantic reading. The remainder of the program was devoted to a concert presentation of the first act of Die Walküre, instrumentally splendid but vocally weak in its presentation. Frederick Jagel was a routined Siegmund with little inspiration and somewhat strained top tones. The part of Sieglinde was done by Agnes Davis. The most suitable voice was the bass of Douglas Beattie as Hunding, who delivered his lines with fervor and meaning.

STEINERT WORKS HEARD

Compositions by Alexander Steinert were presented at a musicale by Mr. and Mrs. Maurice Zam in the Hollywood Knickerbocker Hotel on August 30. The composer proved himself a magnificent pianist in his own sonata and concerto. His work possesses a characteristically luminous quality invariably impressionistic in style. A group of his songs were given by Marguerite Namara.

R. D. S.

Musical Program Opens Seiling Garden Theatre

HOLLYWOOD.—Mr. and Mrs. Oskar Seiling opened the Seiling Garden Theatre on August 29 at Sierra Madre with a musical program by Orline Burrow, violinist, an artist pupil of Mr. Seiling, and Earle Voorhies, pianist, artist pupil from the studio of Abby de Avirett of Los Angeles. A large audience gathered to hear these two players in a scholarly program. The program began with the Brahms sonata in D minor (opus 108) and closed with three violin numbers Chausson's Poeme; Ravel-Kochanski's Pavane; and Ravel's Tzigane, Rapsodie de Concert. Miss Burrow is a violinist of scholarly attainments and discerning musicianship. She endows her interpretations with a depth of feeling and clarity of execution that gives each theme and melodic curve its proper emphasis. Her style in the varying type of numbers on the program was in each case exemplary.

Mr. Voorhies offered Beethoven's sonata in C major (opus 53) and played the accompaniments of the evening. This pianist has warmth and feeling and drew from his instrument effects in tonal beauty and carefully studied interpretation. He has a technic equal to the intricacies of rhythm, and analyzation of thematic material, and projection of musical ideas were disclosed by him with a mature understanding of the music in hand. Brilliant was his reading of the Beethoven sonata, and the accompaniments had finesse.

C. D. K.

Rambling Around

L. E. Behymer announces that Yehudi Menuhin, violinist, will open his concert series on October 19 at the Philharmonic auditorium, Los Angeles. Other artists appearing this season under the Behymer banner include Galli-Curci, Nelson Eddy, John Charles Thomas, Kirsten Flagstad, Marian Anderson, Helen Jepson, Bartlett and Robertson, Jose Iturbi and Mischa Elman.

* * *

The San Francisco Opera Company will appear in Los Angeles, opening November 15 with Tristan and Isolde under the local management of the Behymer office. Other operas to be given in the Shrine Auditorium include Lakme, Aida and Lohengrin, with another opera to be announced. Among the artists appearing in these performances are Flagstad, Melchior, Pons, Martinelli, Bonelli, Cigna and Meisle.

* * *

The Salzburg Opera Company, bringing Mozart operas as given at the annual Salzburg Festival, makes its first appearance on the Pacific Coast this winter, with L. E. Behymer as the local impresario.

* * *

Fortune Gallo's San Carlo Opera Company will present ten performances in Los Angeles at the Philharmonic Auditorium early in 1938 under the Behymer management.

* * *

George McNabb, pianist, of the Eastman School of Music, appeared on August 31 as soloist with the San Bernadino Federal Music Project Orchestra in the Greek Theater at San Bernadino. In addition to a number of recitals on the Pacific Coast this summer he made appearances with the Federal Project orchestra on September 7 at San Francisco and September 10 at Oakland. The later two engagements were with Arnold Schönberg on the same programs.

* * *

Grace Adams East, trumpet virtuoso, appeared as guest soloist August 30 on Concert Miniatures radio program over KEHE, produced and announced by Robert L. Hollinshead. Robert Mitchell was the accompanist for Mme. East. She also appeared for the Woman's Club at Fresno, the same day, followed by an engagement August 31 at the Redlands Bowl. Mme. East makes a tour of Texas in February, 1938, under the Hollinshead management.

* * *

Josef Hofmann will appear as soloist with the Los Angeles Philharmonic Orchestra on February 3 and 4. Zlatko Balokovic, violinist, will play a pair of concerts January 20 and 21. Isaac Stern, violinist of San Francisco, has been engaged as soloist with the orchestra this coming season.

* * *

Ignace Hilsberg, pianist of Hollywood, has been engaged as soloist on December 18 with the Los Angeles Philharmonic Orchestra.

* * *

Marguerite Lamar Stearns, vocal teacher of Hollywood, begins a series of lectures on Musical Biographies, September 20 at the University of California, extension division, on the Westwood Campus.

* * *

Viscount Konoye returned to Tokyo, Japan, after conducting a concert by the Los Angeles Philharmonic Orchestra at the Hollywood Bowl August 19. He comes back to the United States in December to fulfill engagements with the Seattle, San Francisco and the Los Angeles Philharmonic orchestras on the Pacific Coast. Afterwards he conducts the Philadelphia Orchestra, January 14, 15 and 18 at Philadelphia; the National Symphony Orchestra January 23 at Washington, D. C.; January 26 the Boston Symphony Orchestra in a concert at Providence, R. I. and on January 28 and 29 at its regular concerts in Boston; February 4 Les Concerts Symphoniques, Montreal, Canada. Viscount Konoye sails for Europe in February returning to Japan via Siberia.

* * *

W. B. Olds, director of the music department of Redlands University, Redlands, announces the engagement of Leslie Spelman as head of the organ department. Mr. Spelman is a graduate of Oberlin and in recent years has been playing and teaching at Meredith College, N. C.

* * *

Dr. Rufus B. von Kleinsmid, president of the University of Southern California, announces the appointment of P. C. Conn of The Mustang Band of the Texas Southern Methodist University, as the new director of musical organizations to succeed Harold Roberts, organizer and director of the S. C. band for fifteen years. Mr. Conn was chosen from 100 applicants for this position.

* * *

Gerard Carbonara, composer-conductor of Hollywood, recently resigned as a musical composer for films at Paramount Studios, and is now free lancing at different Hollywood studios. He has opened a studio for the teaching of harmony, composition and technic for film writing, and in addition has accepted a number of singers for vocal coaching. His work, Ode to Nature, was played August 13 at San Diego, by the San Diego Symphony Orchestra in the Ford Bowl with the composer conducting.

C. D. K.

DANCER TO TOUR

ANN FRESCHMANN, concert solo dancer, is scheduled to tour New England in recital this season.

BACH FESTIVAL CONDUCTOR

JOHN SMALLMAN, choral conductor and teacher of voice in Los Angeles, will present the First Congregational Church choir in a performance of Honegger's King David on October 24. This year's Bach Festival directed by Mr. Smallman is to be held on November 12 and 13, with Marcel Dupré, organist, as the principal soloist. Mr. Smallman has returned from the University of Washington at Seattle, where he conducted classes this summer in choral conducting and the art of a cappella singing.

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Novelties at Proms

(*Continued from page 7*)

The chief novelty of these weeks was Zoltan Kodály's Ballet Music a vigorous, colorful Hungarian piece, full of variety and movement, but there was no hint of a "program," and it is dangerous to guess. One critic called it a sort of miniature Hungarian Petrouchka and maybe he is right. Kodály is always effective but he has not yet surpassed Háry János and his sneeze.

And while we are on novelties, there was a new fantasia for violin and orchestra by Edmund Rubbra, who seems to be coming to the fore by degrees. It was original in its form, at any rate, for it begins with what amounts to a *cadenza*, as if to say to Sir Thomas Beecham and the anti-cadenzists: "Leave *that* out, if you can!" But otherwise—nothing much new, or exciting, only well-scored evolutions which for all we know may sound like inspiration to ages to come. Or not.

Among the symphonies we have had two of Sibelius (third and fourth) on an all-Sibelius night, and (now Sir Arnold) Bax's fourth, which is as different from the other moderns as cheese is from chalk. (The order is intentional, for Bax's rich, over-rich neo-romanticism is anything but dry.) Beethoven's seventh, which sounded almost trivial in Sir Henry Wood's routine handling, was still the best symphony of the lot, and incidentally there was Frank Mannheimer putting up a most respectable performance of the rarely played second (B-flat) Beethoven concerto. Then there were the usual Brahms and César Franck.

Two pleasantly unusual things turned up in Dvorak's Symphonic Variations, and the Mendelssohn *scherzo* from the octet which the composer orchestrated, and quite deftly, too.

Soloists

Harriet Cohen has been heard in a Bach concerto; Solomon in Beethoven's in G; Pouishnoff in Rachmaninoff's popular Number 2. In the two Wagner orgies thus far Florence Austral, Jo Vincent, Walter Widdop, Muriel Brunskill and Parry Jones sang the usual selections; arrayed in evening dress they looked rather less than heroic and, anyhow, so much Wagner—even without scenery—is the "nerts."

Queens Hall Revamped

One can hear most of this on the radio, but we went in to enjoy the blessings of a re-decorated Queens Hall. Alas! the news of its rejuvenation, as Mark Twain said of his reported death, was exaggerated. Victorian baroque has been replaced by Harlem renaissance. But the ventilation must be better, for nobody has fainted so far this year, a distinct break with tradition and therefore likely to be hushed up.

Outside of London there are festivals going on at Folkestone, where Sir Thomas Beecham is exhibiting the classics, and at Malvern, where this year the drama (directed by Sir Barry Jackson) is being seasoned with recitals by Richard Tauber, Yvette Guilbert, the Léner Quartet and Maggie Teyte. The first of the great autumn festivals—the Three Choirs'—opens soon at Gloucester.

Repper Song Heard in Choral Arrangement

Charles Repper's new song To a Madonna in Carrara Marble, a setting of the poem by Sister Mariella, was sung by Helen Sanderson, soprano, at one of the summer concerts of the Longy School, Cambridge, Mass. George Faulkner, director of the school, played the accompaniments. The choral arrangement of this number was given recently by the Bradford Junior College Glee Club of over one hundred girls, conducted by Frederick Johnson. Miriam Merritt, assistant director of music at the college, played the piano part.

PLAYING THE DEVIL

CLAUDE GOT,
of the Paris Grand Opéra and Opéra-Comique, as Mefistofele in the Boito opera. The basso is engaged for the entire season at the Opéra-Comique, where he has many times sung in Barber of Seville, Lakmé, Tales of Hoffmann, Don Quichotte, Louise, Pelléas et Mélisande, Manon, Boheme, Tosca, Juif Polonais, and Taras Boulba. During the season he is to fulfill special engagements throughout France, at Lille, Bordeaux, Toulouse, Nice and elsewhere, and appear in foreign countries in Pelléas (which he sang at the Florentine May). He is also planning a trip to America.
(Photo by Seidenberg, Paris.)

New Chasins Score

A new work for two pianos by Abram Chasins, Carmen Fantasie, will be performed by Pierre Luboshutz and Genia Nementoff at their January recital in Carnegie Hall, New York. Luboshutz and Nemenoff begin a tour of forty recitals early in October.

Old Music in Paris

(*Continued from page 7*)

(1505-1572), A l'ombre d'un Buissonnet by Elzear Genet (1475-1532), an anonymous thirteenth century Ave, Regina Coelorum, and the Mass L'Homme Armé by Jean de Okeghem (fifteenth century). These productions not only revealed a technical artistry without peer in the entire realm of music, but, more than all, made felt the fact that these were men who not only possessed tremendous *metier* but also the incentive to compose.

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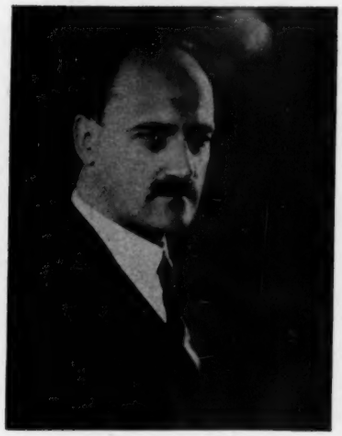

EDWIN HUGHES
has been engaged by the Woman's College of the University of North Carolina to conduct a series of three conferences in Greensboro, N. C., on October 15 and 16 for the piano teachers of that state.

CONSERVATORIES and SCHOOLS

David Mannes Music School

Mr. and Mrs. David Mannes, who returned from Europe on the SS. Conte di Savoia on September 9, announce the opening of the twenty-second season of the David Mannes Music School, New York, on October 7. The office is open for enrollment this month, and Mr. and Mrs. Mannes can be seen at the school after September 20.

New members of the school's artist faculty include Arpad Sandor, who will direct a class in coaching and accompanying both for singers and instrumentalists; Harriet Van Emden in the vocal department; and Stefan Sopkin in the violin department. Adolfo Betti again directs master classes in chamber music.

As an alternative to a college education, the school offers this year a two or three years' course especially planned to prepare teachers of music in private schools.

Alexander Bloch Summer School Sponsors Programs

HILLSDALE, N. Y.—During August the Alexander Bloch Summer School of Music presented these programs: August 6, quartet, op. 18, No. 3 (Beethoven) and Schumann's quartet No. 3 in A major; 13, the Brahms quartet No. 1 in C minor and Beethoven quartet, op. 59, No. 3; 21, the Haydn quartet, No. 74 in G major and Smetana's "Aus meinem Leben"; 28 brought a concert in which the string ensemble group took part—quartet No. 2 in D minor (Emil Bloch) concerto grosso in E minor (Vivaldi), sinfonietta (first movement) by Miaskowsky, and two Grieg pieces.

Emil Bloch whose music has been heard recently at Columbia University, is teacher of theory and composition at the school. He studied composition at the Roger Sessions School, The Institute of Musical Art and Columbia University.

The members of the quartet are Alexander Bloch, first violin, Broadus Erle, second violin, Dante Bergonzi, viola, and Arnold Kvam, cello. In addition to the quartet, the members of the ensemble are, Walter Spolar, Howard Blachly, Joy Yates, William Vosburg, Frederick Blachly, Janet Bloch, Molly Kruskal, Peggy Goodman and Eolo Testi. L. T.

(*Continued on page* 30)

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CONSERVATORIES and SCHOOLS

(*Continued from page 29*)

Peabody Conservatory of Music

BALTIMORE.—Preparatory to the opening of the seventieth year of the Peabody Conservatory of Music on October 1, entrance examinations in the advanced department will be given by appointment on September 15 and daily thereafter, according to announcement by Otto Ortmann, director. The competitive examinations for the nine free three-year scholarships available in 1937 are to be held before the departmental faculties of the conservatory on September 27, 28, 29 and 30. The special application blanks for the scholarships, which may be obtained from the office of the director, must be filled in and returned to the conservatory office by September 22. Examinations for the yearly scholarships are held on September 25. Advanced standing in musical subjects will be granted only by examinations conducted at the conservatory. Students who have studied at accredited schools of music are eligible for these examinations upon presentation of a transcript showing courses taken.

Examinations for advanced standing are to be held on October 1 and 2. For the successful completion of the various courses of instruction the conservatory offers an artist diploma for concert ability and well-marked creative talent; a bachelor of music degree for pronounced and well-rounded musicianship and comprehensive academic training; and a teachers certificate for sufficient musical or pedagogic ability to teach the subjects studied.

Pupils desiring to receive the various Peabody awards are regular students and are required to take the courses as prescribed. Pupils enrolling for courses of their own selection are special students and may be excused from examinations (except for admission) and from public performance. Academic subjects required for the bachelor of music degree or the school music certificate may be taken at the Johns Hopkins University or at any other accredited institution. In the preparatory department, under the superintendence of Virginia Blackhead, pupils are accepted in the subjects there taught at any stage of training and classified according to their advancement. Promotion of students is made according to individual progress. All regular students in the preparatory department are also admitted to certain supplementary classes without additional fees. Upon the completion of the preparatory department courses, pupils are admitted to the regular conservatory work.

Cleveland Institute of Music

CLEVELAND.—Forty-eight lectures and recitals are announced for the Cleveland Institute of Music 1937-38 season. They include nine faculty artist recitals, nine advanced student recitals and thirty comparative arts lectures given every Friday morning.

Marie Simmelink Kraft, mezzo-soprano, new to the institute faculty this year, will open the faculty artist series October 13. The rest of the series includes Arthur Loesser, pianist, November 3; Emanuel Rosenberg, tenor, December 8; Edward Buck, cello, January 12; Nevada Van der Veer, contralto, February 9; Alice Chalifoux, harp, February 23; Beryl Rubinstein, piano, March 9; Victor de Gomez, cello, April 13; and Josef Fuchs, violin, May 4.

The 1937-38 comparative arts lectures cover the significant growths of literature, art and music of the late eighteenth and nineteenth centuries, stressing their interrelation. Boris Goldovsky, institute opera department head, opens the course October 8 in a lecture on Carl Maria von Weber.

Remaining lectures are as follows: Early English Romantic Poetry, October 15, by Henry William Taeusch, professor of English at Western Reserve University; Beethoven—Life and Work, October 22 and 29 by Arthur Loesser; Balzac and Flaubert, November 5 by Joseph Remenyi, professor of English at Cleveland College; Franz Schubert, November 12 by Arthur Shepherd, professor of music at Western Reserve University; English Painters of the Early 19th Century, November 19 by Frank Wilcox of the Cleveland School of Art; Felix Mendelssohn Bartholdy, November 26 by Herbert Elwell of the institute faculty; Byron, Shelley and Keats, December 3 by Henry William Taeusch; Robert Schumann, December 10 by Arthur Shepherd; Frederic Chopin, December 17 by Arthur Loesser.

Heinrich Heine, January 7 by Joseph Remenyi; Hector Berlioz, January 14 by Arthur Shepherd; Franz Liszt, January 21 by Boris Goldovsky, Lamartine, Musset and Hugo, January 28 by Joseph Remenyi; Richard Wagner, February 4 by Arthur Shepherd; French Romantic and Barbizon Painters, February 11 by Frank Wilcox; Pre-Verdi Italian Opera, February 18 by Herbert Elwell; English Poetry and Prose of the Later Nineteenth Century, February 25 by Henry William Taeusch; The Pre-Raphaelite Painters, March 4 by Paul Travis of the Cleveland School of Art; Guiseppe Verdi, March 11 by Boris Goldovsky; Johannes Brahms, March 18 by Arthur Loesser; French Opera, March 25 by Herbert Elwell.

The Impressionist Painters, April 1 by Paul Travis; Russian Composers, April 15 by Boris Goldovsky; Whitman and Poe, April 22 by William P. Jones, professor of English at Western Reserve University; Cesar Franck, April 29 by Arthur Loesser; Auguste Rodin, May 6 by Arthur Hadden Alexander, architect; German Literature, May 13 by Joseph Remenyi; the annual contemporary music program, May 20.

Fontainebleau School of Music

FONTAINEBLEAU, FRANCE.—The Fontainebleau School of Music brought its seventeenth annual summer session to a close on September 1 with an enrollment of ninety-eight American students. The faculty included Casadesus, Nadia Boulanger, Decreus, Muratore, Bazelaire, Hewitt and their assistants.

Richard McClanahan's Teaching Activities

Richard McClanahan completed his annual summer class in New York on July 16, after which he and Mrs. McClanahan went to Ogunquit, Me., for the remainder of the summer. He resumed his work in his Steinway Hall studio on September 13. Beginning October 10 he will present his teachers' course at the Riverdale School of Music, of which he is the director.

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The Musical Courier desires to obtain the present addresses of the following:

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SERGE BOROWSKY
has reopened his studios in Jacksonville, Fla., following a European tour of several months. An opera in English will again be presented this season in Jacksonville by pupils from the Borowsky studio, with Mr. Borowsky appearing in the leading baritone role. Last season the opera given was Eugene Onegin.

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LA FORGE-BERÚMEN

The seventh concert of the La Forge-Berúmen Summer School, New York, was a real German Lieder-Abend and was heard by a capacity audience on July 22. Mabel Miller Downs, soprano, gave the entire program, consisting of songs of Schumann, Schubert, Brahms and Franz. Miss Downs has a voice of rich beauty and she sings with emotional expression, showing to excellent advantage in the Lieder. Frank La Forge provided masterly accompaniments. Miss Downs added numerous encores.

Another excellent broadcast was heard over WOR on July 22 when the weekly La Forge-Berúmen Musicale was programmed. The La Forge Ensemble of thirty mixed solo voices was featured and performed a large share of the program with brilliance. Frank La Forge conducted. Violet Ruffalo, soprano, sang an aria with good tone and interpretative ability. Hollace Arment, tenor, sang two groups in English and revealed a fine voice of wide range. D. L.

ESTELLE LIEBLING

Stephano Ballarini, and William Martin appeared in leading roles in Das Rheingold, given at the Lewisohn Stadium, New York, on July 12, under the direction of Fritz Reiner. Mr. Ballarini, baritone, sang Donner and Alberich and Mr. Martin, tenor, sang the role of Froh. Lys Bert, soprano, and John Dunbar, tenor, sang in the performance of Salome, given at the Stadium on July 2, also under the direction of Fritz Reiner.

Maria Samson, soprano, sang Madam Butterfly given at Robin Hood Dell in Philadelphia, on July 12, under Alexander Smallens. Eugene Loewenthal, basso, sang Prince Yamadori, in the same production. Lys Bert and Stephano Ballarini took the roles of Frasquita and Escamillo, in Carmen, at the Dell in Philadelphia, on August 1, under the direction of Alexander Smallens.

Rosemarie Brancato, coloratura soprano, sang Rosina and Philine, with the Cincinnati Grand Opera Company during July. Lucy Monroe, soprano, offered two concerts at the Robin Hood Dell in Philadelphia on July 31 and August 1. Vivienne Segal sang the leading role in Maytime at the Jones Beach Stadium. Ralph Blane, tenor, did a part in Frederica during the week of July 26, at Jones Beach. Eleanor Harris, soprano, and Neville Landor, bass-baritone, are also in the Jones Beach production as well as Lucia Diano, soprano. Gordon Felts, baritone, is rehearsing for The Virginian, which will be given at the Centre Theatre in New York. John Dunbar, tenor, sang one of the leads at the Radio City Music Hall, during the week beginning July 1. Sue Sage, coloratura soprano, was heard at the Radio City Music Hall for two weeks beginning July 22. All these singers are from the New York studio of Estelle Liebling.

SOLON ALBERTI

After a summer spent teaching in Chicago, Denver, Boise and Nampa, Idaho, and Los Angeles, Solon Alberti has returned to his New York studio. One week was spent in Chicago, two weeks in Denver, two weeks in Boise and Nampa and three weeks in Los Angeles.

Among the teachers and artists who worked with Mr. Alberti during the summer sessions were:

Esther Arnold, soprano and teacher of Waukegan, Ill., who also brought students for work with Mr. Alberti; Lucy Atkinson, mezzo soprano, and teacher at the Chicago Conservatory of Music, and six of her pupils; Rose Mendelson, soprano and teacher of Chicago; Lester Luther, basso, and teacher at the Chicago Conservatory of Music; Ernest Remley, tenor and teacher of voice in Denver and Greeley, Colo., who had his entire class of pupils coach with Mr. Alberti during the two week stay in that city; Lucy Friend-Remley, contralto and teacher of Denver and Greeley; Fern Nolte-Davidson, pianist of Nampa, who was entered in the finals of the contest held in Indianapolis last spring sponsored by the National Federation of Music Teachers; Kay Boyd Remley, tenor and teacher, head of public school music in Nampa, who also brought his entire class for work during Mr. Alberti's stay in Idaho; and fourteen pupils of Mme. Barbereaux Parry of Los Angeles, Mme. Parry bringing these pupils to Mr. Alberti for intensive coaching in repertoire for the three weeks of Mr. Alberti's stay in Los Angeles; Ethel Gabriel, soprano and teacher of Los Angeles.

Mr. Alberti resumes his work in New York immediately with his class and at the Central Christian Church where he is musical director, and as conductor of the Dramatic Oratorio Society.

RESUMES PIANO INSTRUCTION

EDYTHE MAY CLOVER
re-opens her New York piano studios in September.

EDGAR SCHOFIELD

Adelaide Van Wey, contralto, was soloist with the Naumburg Orchestra at the Labor Day concert on the Mall in Central

(*Continued on page 32*)

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Studio Notes

(*Continued from page* 31)

Park, New York, on September 6. She sang Viens Aider from Samson and Delilah by Saint-Saëns, When I Have Sung My Songs by Ernest Charles, Do Not Go My Love by Richard Hageman and Thanks Be to God by Dickson. Miss Van Wey is an artist-pupil of Edgar Schofield.

CONAL O'C. QUIRKE

RICHMOND, VA.—Conal O'C. Quirke has held a master class in Richmond during the summer, attended by singers from New York State to the Carolinas. Among the active members of his summer class is Charlotte Beazeley, soprano, who was recently heard with the Virginia Symphony Orchestra in arias from Cavalleria Rusticana and the Chocolate Soldier. Miss Beazeley has also been engaged, with Joseph Reed, tenor, and Tivis Wicker, baritone, for the new quartet at Barton Heights Baptist Church. Mr. Wicker, who is not yet eighteen years old, is also a pupil of Mr. Quirke.

THUEL BURNHAM

Mary Cleary Whiteside, artist-pupil of Thuel Burnham, of the Burnham-Wragg Piano School, New York, has been engaged by the Milburn, N. J., school board, to teach in four of their schools this season. Florrie Smyth another artist-pupil of Mr. Burnham, has been engaged for her second season as head of piano department in the Training School of Winthrop College, Rock Hill, S. C., one of the prominent educational institutions of the section.

Both Miss Whiteside and Miss Smyth, who have been working with Mr. Burnham this summer, are former pupils of Hester Finger, pianist and teacher of Charleston, S. C., and Mr. Burnham's representative in that city.

FRANCIS ROGERS

Francis Rogers will re-open his private studio in New York for the teaching of singing on September 20. October 1 he resumes his duties as a member of the vocal faculty of the Juilliard Graduate School of Music, of which he has been a member since the founding of the school in 1924. He is also a member of the American Academy of Teachers of Singing.

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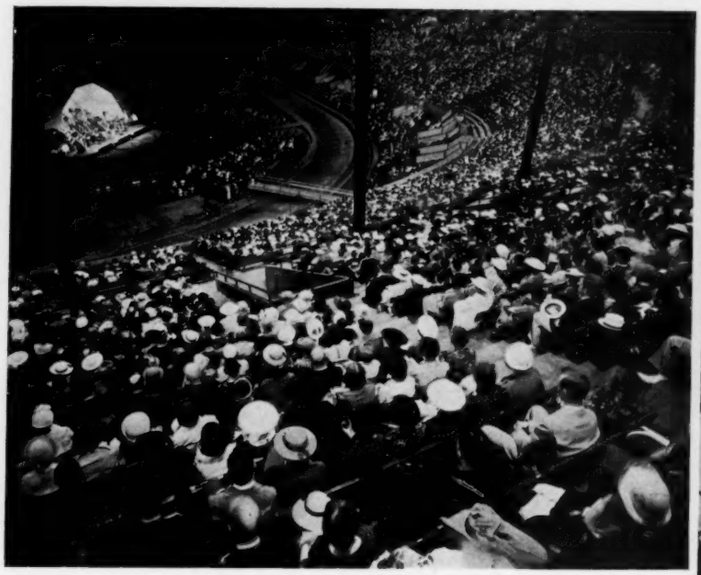
ADVERTISING INDEX

	Page
AHRLING, Adelaide	33
Alexander, Arthur	31
Allen, Creighton	32
Allen, Robert	33
Althouse, Paul	30
American Academy of Dramatic Arts	4
Anderson, Adelaide	33
Antoine, Josephine	10
Arden, Dorothy	33
Atkins, Mae Graves	6
Auditorium Recital Hall	6
BACHENHEIMER, Wm.	5
Bachner, Louis	3
Baer, Frederic	6
Bailey, Arch	26
Baker, Charles	33
Baklor, Elsa	32
Ball, Samuel	26
Balokovic, Zlatko	30
Bampton, Rose	10
Bane Booking Bureau	30
Bannerman, Lois	30
Baribolli, John	30
Barre-Hill	14
Barris, Chester	10
Barstow, Vera	33
Bartlett & Robertson	30
Baume, Emile	31
Bayer-Lee, Johanna	3
Beach, Mrs. H. H. A.	29
Benner, Tord	26
Bentley, Anne Mary	4
Bentonelli, Joseph	31
Berger, Eleanor	13
Berumen, Ernesto	3
Bigalli, Dino	32
Bishop, Frank	30
Blatherwick, Barbara	23
Bloom, Tessa	4
Booras, Marion Schroeder	32
Booth, Eva Lynne	32
Borowsky, Serge	32
Bourg, Giacomo	6
Bovy, Vina	31
Bowen, Dorothy	32
Bradbury, Claudia	5
Braddock, Amelia	6
Bradley, Ruth	3
Brady, William S.	3
Branzell, Karin	14
Braun, Leo	3
Britain, Radie	6
Brocks, Hanna	3
Brown, Eva	5
Browne, Mildred	6
Brownlow, William	6
Buchta, Jean	14
Buckingham Hotel	24
Burgess, June	3
Burnham-Wragg Piano School	3
Burns, Blythe Tayler	5
Bush, Grace	33
Butler, Hanna	4
Buxton, Eugenia	31
Byers, Roxana	5
CADMAN, Charles Wakefield	26
Caidin, Jack L.	6
Callimahos, Lambros Demetrios	28
Cameron, Basil	31
Cameron, Jane	6
Campbell, Roy	4
Card, Virginia	5
Carlson, Harry T.	32
Carreras, Maria	30
Carson, Leon	12-31
Carter, Ernest	30
Case, Harriet	4
Castagna, Bruna	31
Castagnetta, Grace	4
Chambers, Peter	6
Chamlee, Mario	29
Chapman, Frank	31
Chase, Helen	6
Cherniavsky, Leo	29
Chicago Musical College	17-31
Chittenden, Kate S.	4
Cigna, Gina	31
Cimini, Pietro	5
Cincinnati Trio, The	33
Cleveland Institute of Music, The	4
Clover, Edythe May	4
Clovis, Hall and Steele, Eleanor	29
Cole, Lorenza Jordan	5
Coleman, Ellen	28
Collins, Edward	4
Colson, Frank	33
Conley, Eugene	33
Cook, Naomi Cullen	16
Cornell, A. Y.	32
Cottlow, Augusta	6
Coward, Mary Cook	5
Creatore Grand Opera Company	30
Crooks, Richard	30
Culbertson, Ruth	33
Curtis Institute of Music	31
Czerwonky, Richard	32
DARBO, Erica	30
D'Arville, Colette	29
Davis, Montgomery	29
De Avirett, Mr. and Mrs. Abby	5
Dellera, Riccardo	32
De Long, Rosabelle	5
Delphic Studios Recital Hall	33
Delta Omicron	6
De Martino, Ina	4
De Segurola, Andres	26
De Sellem, Elaine	32
Devries, Mr. and Mrs. Herman	4
DeZuniga, Julia Bal	5
Dickinson, Clarence	4
Dilling, Mildred	4
Di Primo, Santo	31
Dounis, D. C.	31
Dragonette, Jessica	27-30
Draper, Freda	32
Dresskell, Lucile and Miles	4
EAST, Grace Adams	26
Eastman School of Music	31
Eckstrom, Adolph	29
Edwards, Ben	33
Eisenberg, Maurice	28
Elkan, Ida	6
Ellison-White Conservatory	26
Elman, Mischa	30
Elmore, Robert	4
Erb, Bessie Fuhrer	33
Erb, John Warren	6
Everett, Charles	14
FALLIANI, Maru Castagna	6
Fiedler, Elsa	6
Files, Ada Belle	32
First Madison Corp.	16-25
Fischer, Inc., Carl	25
Forest, Frank	31
Forster Music Publisher	14
Forsyth, Josephine	31
Foster, Harriet	4
Fox, Felix	32
Frantz, Dalies	10
French, Isabel	4
Fujiwara, Yosie	6
GAILLARD, Mrs. Theodore A.	3
Ganz, Rudolph	16
Garrigue, Esperanza	3
Geon, Marcella	4
Gerschkovitch, Jacques	5
Gerster-Gardini School	33
Giannini, Dusolina	30
Gibson, Michel	28
Gifford, Clemence	33
Giglio, Sandro	4
Golde, Walter	3
Goldstein, Sarah	28
Gonvierre, Claude	3
Goodman, Mischa	32
Goodwin, Esther	33
Gorin, Igor	26
Gorodnitzki, Sascha	31
Got, Claude	28
Graffman, Vladimir	3
Grainger, Percy	11
Gramophone Shop, Inc.	14
Grasse, Edwin	3
Gray, Carolyn	33
Gray, John A.	5
Greenlees, Loudon	29-30
Greenwell, Gean	33
Griffis, Elliot	29
Griffith, Yeatman	27
Griselle, Thomas	33
Grunn, Homer	33
Gunnell, Ida	33
Gustafson, Lillian	31
Guthrie, James	5
Guttman-Rice, Mme. Melanie	4
HALBERT, Howard	5
Hammond, Alexander	5
Harris, Daniel	4
Harris, Edward	3
Hart House String Quartet	31
Hartley, Mildred Howson	33
Hassler, Jeanne	6
Hawks, Catherine	32
Helfman, Max	33
Hempel, Frieda	31
Henry, Harold	29
Herrick, John	31
Hess, Hans	32
Hess, Myra	23-30
Hier, Ethel Glenn	4
Highley, Lois E.	33
Hille, Waldemar B.	4
Hofmann, Josef	31
Hollywood-Knickerbocker Hotel	27
Holtzman, Mme. Florence Lee	26
Hopper, John	5
Horne, Mina	29
Hottinger, Elsa	32
Howell, Ruth	5
Hoyen, George	6
Hurlbut, Harold	33
Huss, Henry Holden	6
Hutcheson, Ernest	31
INSTITUTE of Musical Art	29
Iturbi, Jose	30
Irwin, Richardson	4
JACKSON, Milford	33
Jenkins, Louise	32
Jepson, Helen	10
Joel, Gerhard	4
Jolliffe, Norman	3
Juilliard School of Music	31
KASS, Florence	6
Kaye, Milton	6
Kazamek, George	28
Kendall, Gerald H. S	33
Kenyon, Doris	26
Keutzer, Clyde	31
Kilenyi, Edward	28
King, Gibner	30
Klein, Joseph J.	5
Knox, Edith	5
Koechig, Ruth Terry	5
Kronkowski, A.	33
Kryl and His Symphony Orchestra	16
Kubelik, Jan and Rafael	26
LABERTE Instruments	28
La Forge-Berumen Studios	31
La Mar, Grace	32
La Motte, Lila	4
Lanier, Helen	4
Lawrence College Conservatory	4
Lawrence, Dorothea	32
Leftwich, Vernon	33
Lehmann, Lotte	29
Lehmann, Otto	33
Lemay, Paul	14
Leopold, Ralph	4
Leslie, Marion Frank	15-31
Levy, Ellis	5
Levy, Heniot	32
Lewis, Bette	5
Lhevinne, Josef	30
Lhevinne, Mischa	33
Liebling, Estelle	31
Liebling, George	33
Lipsky, Alexander	32
List, Eugene	31
Liven, Marex	28
Loewenguth Quartet	28
Loomis, Clarence	33
Love, Mark	31
Luboshutz & Nemenoff	31
Luening, Ethel and Otto	4
Lundell, Esther	29
MacDERMID, Sibyl Sammis	4
MacDonald, Amanda	4
Magasin Musical, Pierre Schneider	28
Magee, Edythe J.	6
Mahler, Fritz	31
Maison, Rene	31
Marcelli, Nino	33
Marcus, Adele	6
Margolis, Samuel	4
Martens, Violet	6
Martini, Nino	10
Mason, Edith	30
Mathieu, Andre	28
Matteson, Maurice	33
Matzenauer, Margaret	30
Mayo, Beatrix	5
Mehan, Mrs. John Dennis	3
Melchior, Lauritz	31
Meller, Mischa	33
Melotone Recording Studios	32
Mendelssohn, Felix Robert	4
Menuhin, Yehudi	10
Meusel, Lucille	33
Miccu, Mario	32
Michigan State College	14
Miller, Cecile Heller	6
Mills, Walter	23-30
Mitropoulos, Dimitri	30
Mittell, Philip	3
Mola, Corradina	28
Monath, Hortense	30
Montez, Luisa	4
Moore, Mary Carr	33
Morris, Etta Hamilton	4
Mott, Alice Garrigue	3
Mundy, Anne	29
Mu Phi Epsilon	4
Murat, Ronald	3
Music Teachers Placement Service	32
McArthur, Edwin	4
McChesney, Ernest	14
McClanahan, Richard	6-15
McFeeters, Raymond	33
McMillan, Malcolm	33
NARDINI, Edna	5
National Piano Playing Tournament	6
National Symphony Orchestra	31
Nelson, Edgar	16
Nevada, Emma	28
Newton, Ivor	28
New York College of Music	14
Nichols, Alice	3
Noack, Sylvain	5
Norena, Eide	29
Norris, Jean	28
Norton, Eunice	30
Novaes, Guiomar	30
OBERLIN CONSERVATORY	32
Olsson, Emma	6
Olsson-Seffer, Irma	5
Omeron, Helen Bates	33
Ondricek, Emanuel	4
Onofrei, Dimitri	6
PADGITT, Bissell	4
Padwa, Vladimir	4
Paltengi, Madelena	4
Paret, Betty	33
Paris Saxophone Quartet	28
Pascarella Trio	6
Pasquier Trio	6
Patrick, John H.	4
Peabody Conservatory	32
Pemberton, Virginia	30
Perfield, Effa Ellis	4
Persinger, Louis	29
Peters, Julia	30
Petri, Edoardo	3
Phillipowsky, Ivan	28
Picco, Millo	3
Ponselle, Carmela	14
Ponselle, Rosa	29
Position Wanted: "S. P. L."	31
Posselt, Ruth	31
Prahl, Victor	32
Pranski, Victor	33
QUARTIN, Nina	6
Quintile, Joseph	33
RALSTON, Frances Marion	33
Ramsay, Mary and Timberg, Anders	28
Rapee, Erno	30
Rea, Virginia	31
Reardon, Mary	33
Rebner, Wolfgang	29
Reese, Mae Gilbert	5
Reid, William A.	6
Reily, Ralph	5
Reimers, Paul	3
Reisenberg, Nadia	4
Repper, Charles	6
Rethy, Esther	29
Rhodes, Ellis and Mildred Ware	5
Riesberg, F. W.	3
Rinquest, Baxter	5
Rio, Mme. Anita	3
Roeder, Carl M.	3
Roesgen-Champion, Marguerite	28
Rogers, Francis	3
Romanesque, Alexander	6
Romani, Romano	29
Rooney, Ruth	32
Roosevelt, Emily	6
Rosenstein, Arthur	5
Ross, Jane	32
Rossi-Diehl, Courty	32
Rousseau, Louis	4
Roxas, Emilio	32
Royal, William	33
Ruetschi, Charles A.	32
SAIDENBERG, Daniel	6
Salles Pleyel	28
Sample, John Dwight	16
Sandor, Arpad	4
Sandoval, Miguel	6
Saroya, Bianca	6
Schelling, Ernest	31
Schmid, Adolph	29
Schofield, Edgar	3
Schroeder, Henry A.	33
Schuster, Joseph	4
Schwartz, Cantor Jacob	33
Schwerke, Irving	28
Sciarretti, Alberto V.	4
Scionti, Silvio	6
Seibert, Henry F.	4
Shaffner, Ruth	6
Shelton, Gari	29
Shelton, Maud Key	4
Shure, Leonard	4
Silver Burdett Co.	10
Sinclair, Daisy	33
Skilton, Charles Sanford	32
Sklarewski, Alexander	10
Skrobisch, Jean	3
Slenczynski, Ruth	29
Slocum, Blanche	32
Smallman, John	26
Smeterlin, Jan	30
Sorce, Charles	6
Spalding, Albert	31
Spada, William	6
Spear, Thelma	6
Stage, Florence	33
Steber, Eleanor	6
Steele, Eleanor and Clovis, Hall	29
Steuber, Lillian	5
Stillman-Kelley, Edgar	3
St. Leger, Frank	29
Stocker, Leonard	6
Stojowski, Sigismond	4
Studio to Sublet: "S. W. B."	31
Stueckgold, Jacques	14
Sturani, Cesare	4
Sullivan, Mrs. Daniel	32
Sutro-Seyler Studio	33
Swain, Edwin Orlando	3
Swarthout, Gladys	30
Sylenka	28
TANNENBAUM, Helen	28
Tarnowsky, Sergei	4
Tennyson, Jean	30
Thiers, Louise Gerard	3
Thomas, Caroline	4
Thomas, Ralph	26
Thorner, William	31
Tibbett, Lawrence	10
Torrens, Mrs. L. A.	3
Trevisan, Vittorio	6
Turk, Alta	33
Turner, Ann	6
Tweedy, Maude Douglas	3
ULANOWSKY, Paul	32
University of Southern California	26
VAN DEN BURG, Willem	33
Vanderbilt Studios	31
Van Grove, Isaac	26
Vanna, Gina	32
Vaughn, Bertha	5
Vernon, Cara	16
Virgil School of Music	6
Virgilio, John	6
Vita, Arturo	29
Von Harten, Georg	24-28
Von Zweygberg, Lennart	6
WAGNER, Oscar	30
Waller, Dr. Laird	6
Walters, Peter Louis	4
Warren, Elinor Remick	33
Webster, Beveridge	31
Weigert, Herman	4
Wennermark, Eunice	33
Westlake, A. Verne	4
Westminster Choir School	4
Wheeler, Mary	33
Williams, Georgia	5
Wilson, Lillian Backstrand	5
Wolff, Ernst Victor	32
Wright-Smith, Virginia	33
YARTIN, Paul	3
Yon, Pietro A.	4
ZEIKEL, David	33
Zelzer, Harry	6
Zoller, Ellmer	3



VIEW OF THE CROWD OF 17,000
which greeted John Charles Thomas, baritone, and Vladimir Golschmann, conductor, in the Multnomah Civic Stadium, Portland, Oregon, recently. This is said to have been the largest concert audience in Portland's history. (Photo-Art Commercial Studios.)

LAMBROS DEMETRIOS CALLIMAHOS,
Greek-American flutist, on his way to Salzburg to hold summer master classes at the Mozarteum.

THELMA SPEAR,
soprano, in the rock garden of her home at Burlington, Vt.

THE AMERICAN NIGHTINGALES,
Estelle Liebling's trio of coloraturas en route to Europe where they will make their debut at the French Casino in London.

GEORGIA GRAVES,
contralto, at Yellowstone Park. Miss Graves and her husband, Howard Brenton MacDonald, lecturer, motored 12,000 miles this summer visiting twelve national parks.

STEWART WILLE (left) and EDWARD HARRIS
at Fire Island, N. Y. They had been digging clams when this picture was taken.

DR. and MRS. CHARLES A. SINK
leaving the Coronation Church in Budapest after attending a Sunday morning performance of Beethoven's Missa Solemnis.

ROBERT ELMORE,
pianist, organist and composer, in Nova Scotia. He returned to his home in Philadelphia early in September.

WESTMINSTER CHOIR SCHOOL CHORAL AND VOCAL SUMMER CAMP
at Northfield, Mass., Faculty in front row, left to right, Harold Hedgpeth, Ora Hedgpeth, Joseph Lautner (director of camp), Dr. John Finley Williamson (president of Westminster Choir School), Helen Smith and Wray Lundquist. (Photo by A. R. Levering.)

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Review of the World's Music

Photo by Fayer, Vienna, London

RICHARD TAUBER

Tenor

Returning to America After an Absence of Several Years, Makes Three Appearances on the General Motors Hour and Gives Recitals in Leading Eastern Cities